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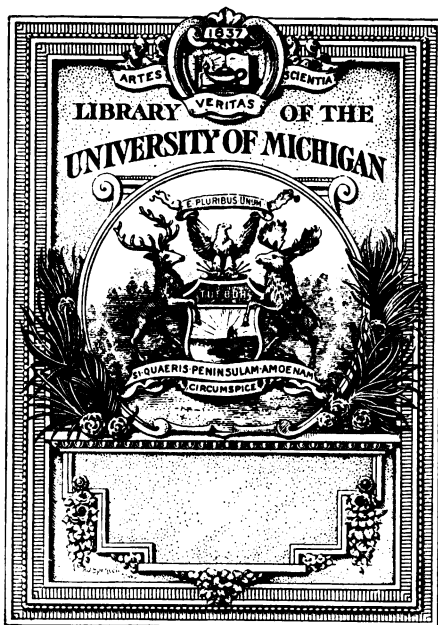
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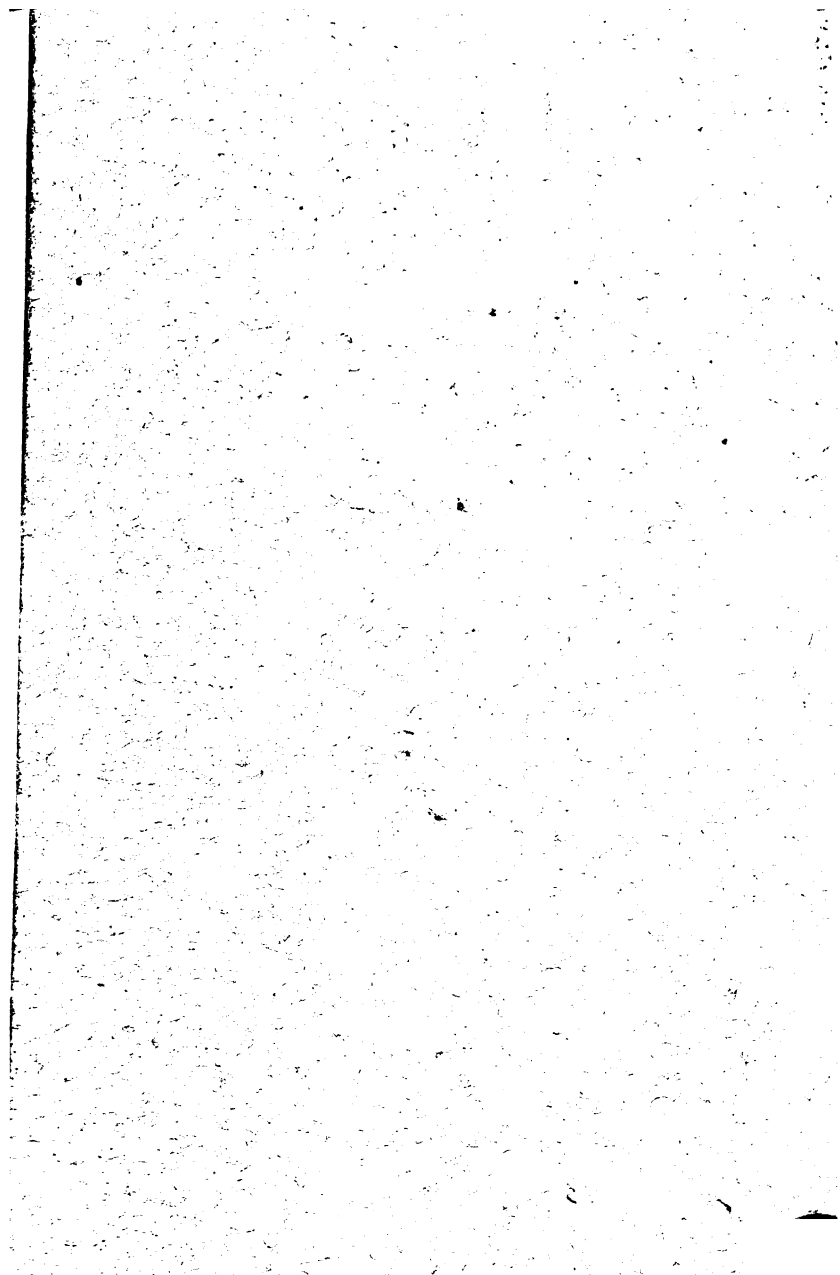
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MACBETH.



SHAKESPEARE

MACBETH

WITH

AN INTRODUCTION AND NOTES

BY

K. DEIGHTON

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AND NEW YORK
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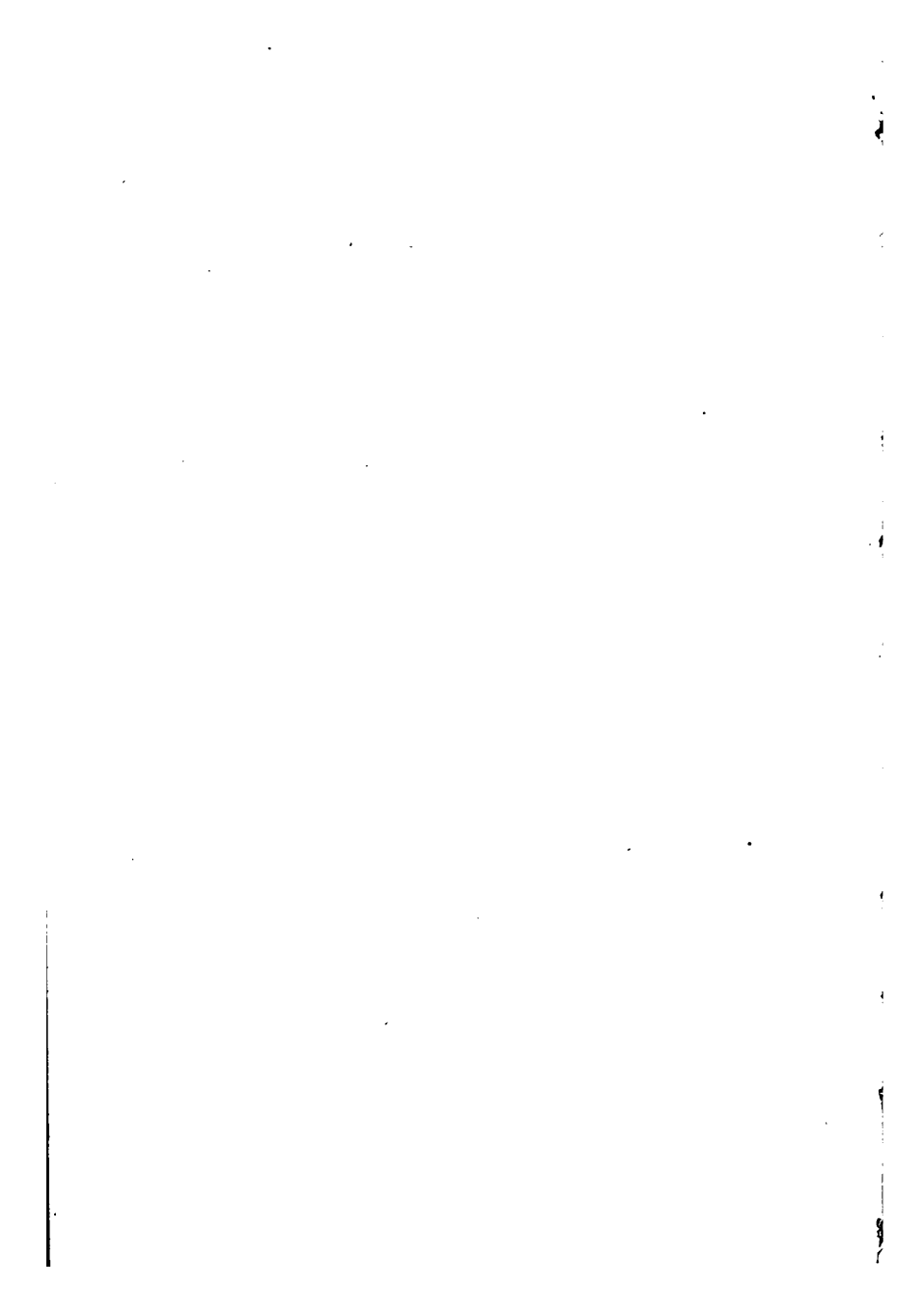
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INTRODUCTION.

SHAKESPEARE's authority for the historical incidents of the play, so far as they can be called 'historical,' is Holinshed, and Holinshed took those incidents from the *Scotorum Historiae* of Hector Boece, who in his turn followed Fordun. Furness, *New Variorum Edition of Macbeth*, has condensed from Chalmers' *Caledonia* so much of the history of the time as is connected with the play. "The rebellion," he says, "of Macdonwald, from the Western Isles, is mere fable. The old historians may have confounded it either with the rebellion of Gilcomgain, the maormor of Moray, in 1033, or with the rebellious conduct of Torfin, Duncan's cousin. Nor was there during the reign of Duncan any invasion of Fife by Sweno, Norway's king. It was to put down the rebellion of Torfin that Duncan marched northward through the territorial government of Macbeth, and was slain by treasonous malice at Bothgowanan, near Elgin, and many miles from Inverness, in A.D. 1039. Macbeth's father was not Sinel, but Finley, or Finlegh, the maormor, or prince, of Ross, not the thane of Glamis, and was killed about the year 1020 in some encounter with Malcolm II., the grandfather of Duncan. Thus by lineage Macbeth was thane of Ross, and afterwards by

Source of the
Plot, and
Historical
Basis.

marriage the thane of Moray. This same grandfather of Duncan, Malcolm II., also dethroned and moreover slew Lady Macbeth's grandfather; on both sides of the house, therefore, there was a death to be avenged on the person of Duncan. But of the two, Lady Macbeth's wrongs were far heavier than her husband's, and might well fill her from crown to toe topfull of direst cruelty. Her name was Lady Gruoch, and her first husband was Gilcomgain, the maormor of Moray, a prince of the highest rank, and next to the royal family; upon him Malcolm's cruelty fastened, and he was burnt within his castle with fifty of his clan, and his young wife escaped by flight with her infant son Lulach. She naturally sought refuge in the neighbouring county of Ross, then governed by Macbeth, and him she married. About a year after the death of her first husband, Lady Gruoch's only brother was slain by the command of that same aged Malcolm II., whose peaceful death soon after, unprecipitated by poison, flame, or sword, is not one of the least incredible traditions of that misty time.

"In 1054 the Northumbrians, led by Siward and his son Osbert, penetrated probably to Dunsinnan, and in that vicinity Macbeth met them in a furious battle; but Bellona's bridegroom was defeated, and fled to the North. It was not till two years afterwards, on the 5th of December, 1056, that he was slain by Macduff.

"History knows nothing of Banquo, the thane of Lochaber, nor of Fleance. None of the ancient chronicles, nor Irish annals, nor even Fordun, recognize these fictitious names. Neither is a thane of Lochaber known in Scottish history, because the Scottish kings never had any demesnes within that inaccessible district.

"Of the fate of Lady Macbeth, apart from the lines of Shakespeare, history, tradition, and fable are silent.

"The Scotch saw with indignation foreign mercenaries interfere in their domestic affairs, and the name of Macbeth long remained popular in Scotland, and men of great consequence held it an honour to bear it."

The Clarendon editors add: "The single point upon which historians agree is that the reign of Macbeth was one of remarkable prosperity and vigorous government.

"With regard to Duncan we may add a few details of his real history as told by Mr. Robertson (Scotland under her Early Kings, vol. i. chap. 5). He was the son of Bethoc or Beatrice, daughter of Malcolm, and Crinan, Abbot of Dunkeld. In 1030 he succeeded his grandfather. He laid siege to Durham in 1040, but was repulsed with severe loss, and his attempt to reduce Thorfin to subjection was attended with the same disastrous consequences.

"The double failure in Northumberland and Moray hastening the catastrophe of the youthful king, he was assassinated in 'the Smith's Bothy,' near Elgin, not far from the scene of his latest battle, the Maormor Macbeth being the undoubted author of his death.'"

The date of the first appearance of Macbeth has not been determined. That it was not later than the 20th of April, 1610, is proved by a summary of the play in Dr. Forman's *Book of Plaies* as witnessed by him on that date. Beyond this we have nothing but conjecture; and internal evidence has been appealed to alike by those who believe that the play was first produced at a considerably earlier date, 1604-1606, and by those who hold that it was a new play when Dr. Forman saw it. In

Date of the
Play.

support of the earlier date, Malone refers, first, to the "farmer" in ii. 3, 4, 5, "that hang'd himself on th' expectation of plenty," and thinks that the allusion is to the year 1606, when the price of wheat was lower than for the thirteen years after; secondly, to the "equivocator," in the same scene, "that could swear in both scales against either scale," in which he sees a special allusion to Henry Garnet, superior of the Order of Jesuits in England, who was tried for complicity in the Gunpowder Plot on the 28th March, 1608, and whose perjury on that occasion was notorious; thirdly, he refers to *Caesar and Pompey, or Caesar's Revenge*, published in 1607, in which the lines "What think you, lords, that 'tis *ambition's spur* That pricketh Caesar to these high attempts?" are supposed by him to glance at Macbeth's words, i. 7. 25-8, "I have no *spur* To prick the sides of my intent, but only Vaulting *ambition*, which o'erleaps itself And falls on the other." In the "two-fold balls and treble sceptre," iv. 1. 121, Collier sees a 'striking allusion' to the union of the three kingdoms by the accession of James I. in March, 1602, an allusion which would have had but little point unless that accession had been recent; while Halliwell, quoting the *Puritan*, 1607, "we'll ha' the ghost i' th' white sheet sit at upper end o' th' table," contends that we have here a probable allusion to Banquo's ghost. On the other hand, the Clarendon Press editors argue that Forman's elaborate summary of the plot indicates that the play was a comparatively new one when he saw it; and in Beaumont and Fletcher's *Knight of the Burning Pestle*, 1611, they find another inference of the same kind in the words of *Jasper*, who enters disguised as his own ghost, "When thou art at thy table with thy friends,

Merry in head and fill'd with swelling wine, I'll come in midst of all thy pride and mirth, Invisible to all men but thyself." The inferences on both sides are far too vague to build upon with anything like certainty; but the date more generally accepted is 1605-1608.

Toward the end of the last century there was discovered a MS. copy of a play by Middleton, called *The Witch*, and Steevens, noting certain resemblances between it and *Macbeth*, and inferring from an expression in its dedication that it was written 'long before 1603,' came to the conclusion that Shakespeare must have borrowed from Middleton. So far nothing has been ascertained as to the date of *The Witch*, though Bullen, the latest editor of Middleton's works, refers it to the later part of that dramatist's career, and unhesitatingly rejects the idea of Shakespeare's owing anything to him. Steevens' belief has, however, in the hands of the Clarendon Press editors and of Fleay, *Shakespeare Manual*, pp. 247-261, been expanded into the theory that, though Shakespeare may not have borrowed of Middleton, *Macbeth* has been interpolated from *The Witch*. The arguments upon which the former rely are here given in a condensed statement, taken partly from Fleay, and under the 'points of resemblance' between the two plays (§§ 2 and 3) are included those originally mentioned by Steevens.

Supposed
interpolations
by or from
Middleton.

1. The stage directions in iii. 5. 33, *Song within, Come away, come away*, etc.; and iv. 1. 43, *Musicke and a song, Black Spirits*, etc., refer to two songs given in full in Middleton's *Witch*.

2. *The Witch* and *Macbeth* have points of resemblance,
(a) As Hecate says of Sebastian, "I know he loves me not," so Hecate says of Macbeth, "He loves for his own

ends, not for you." (b) In *The Witch*, "For the maid-servants and the girls o' th' house, I spiced them lately with a drowsy posset"; in *Macbeth*, "I have drugged their possets." (c) In *The Witch*, *Hec.* "Come, my sweet sisters, let the air strike our time"; in *Macbeth*, "I'll charm the air to give a sound." (d) In *The Witch*, "The innocence of sleep"; in *Macbeth*, "The innocent sleep." (e) In *The Witch*, "There's no such thing"; in *Macbeth*, the same words. (f) In *The Witch*, "I'll rip thee down from neck to navel"; in *Macbeth*, "He unseam'd him from the nave to the chaps."

3. The witches in the two plays are strongly alike, though Hecate in the one is a spirit, and in the other an old woman.

4. There are parts of *Macbeth* not in Shakespeare's manner, namely—

(a) i. 2. Making all allowance for corruption of text, the slovenly metre is not like Shakespeare's work, even when he is most careless. The bombastic phraseology of the Sergeant is not like Shakespeare's language, even when he is most bombastic. What is said of the thane of Cawdor, lines 52, 53, is inconsistent with what follows in scene 3, lines 72, 73, and 112 *sqq.* We may add that Shakespeare's good sense would hardly have tolerated the absurdity of sending a severely wounded soldier to carry the news of a victory.

(b) i. 3. 1-37. Not in Shakespeare's style.

(c) ii. 1. 61. Too feeble for Shakespeare.

(d) ii. 3. The Porter's part: written for the mob by some other hand.

(e) iii. 2. 54, 55. Probably an interpolation.

(f) iii. 5. Not in Shakespeare's manner.

(g) iii. 5. 13. "Loves for his own ends." But Macbeth hates them, calls them, "secret, black, and midnight hags."

(h) iv. 1. 1-38. Masterly, but doubtful; falls off in ll. 39-47.

(i) iv. 1. 125-152. Cannot be Shakespeare's.

(j) iv. 1. 140-159. Probably interpolated previously to a representation at court.

(k) v. 2. Doubtful.

(l) v. 5. 47-50. Singularly weak; sense better without them.

(m) v. 8. 32. Interpolation.

(n) v. 8, last forty lines. Two hands clearly. Double stage direction. "Fiend-like queen" dispels the pity excited for Lady Macbeth; "by self and violent hands" raises the veil which with his fine tact he had dropt over her fate, by telling us that she had taken off her life "by self and violent hands."

1. The first difficulty here made is that of the Stage Directions with the two Songs, and it will therefore be necessary to give these songs as they are found in *The Witch* and, with slight variations, in Davenant's alteration of *Macbeth*, 1674.

The first of them runs as follows:—

" *Song above.*

Come away, come away,
Hecate, Hecate, come away !

Hec. I come, I come, I come, I come,
With all the speed I may,
With all the speed I may.
Where 's Stadlin ?

[*Voice above.*] Here.

Hec. Where's Puckle?

[*Voice above.*] Here;

And Hoppo too, and Hellwain too;

We lack but you, we lack but you;

Come away, make up the count.

Hec. I will but 'noint, and then I mount.

[*A spirit like a cat descends.*]

[*Voice above.*] There's one comes down to fetch his dues,

A kiss, a coll, a sip of blood;

And why thou stay'st so long

I muse, I muse,

Since the air's so sweet and good.

Hec. O, art thou come?

What news, what news?

Spirit. All goes still to our delight;

Either come, or else

Refuse, refuse.

Hec. Now I 'm furnish'd for the flight.

Fire. Hark, hark, the cat sings a brave treble in her own language!

Hec. [*going up.*] Now I go, now I fly,

Malkin my sweet spirit and I.

O what a dainty pleasure 'tis

To ride in the air

When the moon shines fair,

And sing and dance and toy and kiss!

Over woods, high rocks, and mountains,

Over seas, our mistress' fountains,

Over steep[y] towers and turrets,

We fly by night, 'mongst troops of spirits:

No ring of bells to our ears sounds,

No howls of wolves, no yelps of hounds;

No, nor noise of cannons' breach,

Or cannons' throat our height can reach.

[*Voices above.*] No ring of bells," etc.

The second song is as follows:—

“*Hec.* Stir, stir about, whilst I begin the charm.

A charm-song about a vessel.

Black spirits and white, red spirits and gray,
Mingle, mingle, mingle, you that mingle may !

Titty, Tiffin,
Keep it stiff in ;
Fire-drake, Puckey,
Make it lucky ;
Liard Robin,
You must bob in.

Round, around, around, about, about !

All ill come running in, all good keep out."

How any one should suppose that Shakespeare could have borrowed such trash as makes up a great part of these lines, it is difficult to understand ; and we may be pretty sure that had not Davenant's stupendous impertinence led him to believe that he could improve upon Shakespeare, we should never have heard of the discovery over which Steevens exults. Of the first song, Bullen remarks, "It is plain to the dullest reader that, though the first five lines are in every way appropriate, what follows before we reach Hecate's airy song is grotesquely out of keeping with the solemnity of Shakespeare's Hecate. The fantastic lines, 'Now I go, now I fly,' etc., wantonly disturb our conception of the awful personage who has just announced, 'This night I'll spend Unto a dismal and a fatal end.' In regard to the second passage, it is equally clear that only the two first lines and the two last could be attributed to Shakespeare—and the two last lines may be dismissed without difficulty. It would be reasonable to assume that five lines of the first passage and two (or four) of the second belonged to *Macbeth*, and were omitted from the copy used by the editors of the First Folio. . . . If my view is correct that *The*

Witch was written after *Macbeth*, Middleton would of course have studied Shakespeare's play; and it is not at all surprising that he should have taken these songs and expanded them. Nor, again, need we be amazed at the fact that Davenant was in possession of a playhouse copy of *Macbeth* containing additions from Middleton's play. The players dealt with Shakespeare's text as with any ordinary playwright's; they saw an opportunity of giving more 'business' to Hecate and the witches by conveying passages from Middleton, and they were indifferent to the fact that they were degrading Shakespeare's creations. It is only, I repeat, in the incantation scenes that there is any resemblance between Middleton's poor play and Shakespeare's masterpiece. Yet, strange to relate, there have been found in our own day scholars who have proposed to hand over to Middleton some of the finest passages in *Macbeth*. It will be enough for me to say that there is not a shadow or tittle of evidence, whether internal or external, to support these assertions."*

Coincidences
of expression
between
Macbeth and
The Witch.

2. As to the second point, the coincidences of expression between *Macbeth* and *The Witch*, those numbered (b), (d), (e), are in parts of the former play which are admitted by all to be Shakespeare's; and therefore, if there is any *borrowing*, it must be by Middleton. In (f) "He measured him from the nave to the chaps," the probability here also is that Middleton was the borrower from Shakespeare, for the word *nave* for *navel*, nowhere else found, is much more like the latter's daring use of words than anything in the former's way, and the metre forbids that *navel* should have been the original word in *Macbeth*; for (a) see below, 2 (g).

* Introduction to Middleton's Works, pp. lvi-lviii.

no more'—... at this ghastly moment there is a knocking heard... It comes again, and his wife now hears it, and recognizes it as made at the south entry... And then, as he [Macbeth] leaves the stage, 'Enter a Porter,' the knocking continuing with slight intermissions; and at last, when the door is opened, Macduff interrogates the opener as to his lying so late. And when Macbeth appears, after whom he is at the moment inquiring, he says, '*Our knocking* has awaked him; here he comes.'... The knocking scene, then, is of no trivial importance. But with the knocking the Porter is inseparably associated. If we retain it, we must retain him. And if we retain him, he must surely make a speech of some sort; or are we to picture to ourselves a profoundly dumb functionary...? There is probably no student of Shakespeare who is prepared to accept such a phenomenon. Clearly, then, the Porter speaks, to whatever effect.

"(ii.) In the scene that includes the enactment of Duncan's murder, the latter part of which has already been discussed and quoted, the intensity of the tragedy reaches the highest possible point of endurance.... Now, if ever in the plays of Shakespeare some relaxation is needed for the nerves, tense and strained to the utmost, if ever some respite and repose are due to prevent the high, mysterious delight which it is the province of the artist to kindle within us, corrupting into a morbid panic; if ever, as we read or listen, one's heart threatens to suspend its beating, and a very palsy seems imminent, should the awful suspense be protracted, it is so in the terrible scene now before us.... A monotony of horror cannot be sustained. In that appalling

night scene the very air seems poisoned ; and any disturbance of it is infinitely welcome. The sound of a fresh voice, after we have listened so long to that guilty conference, is a very cordial . . .

“(iii.) Perhaps there is no characteristic of the romantic drama more striking than the frequent, or rather the habitual, juxtaposition of opposites. It delights in the meeting of extremes. The tragi-comedy, or comi-tragedy, was a form of its own peculiar invention. The masque had its anti-masque. This law of contrast may seem at first sight identical with the law of relief just discussed. But it is not so. It springs not from the practical restraints of the drama in its demands upon human endurance, as does that law of relief, but from far wider considerations. It springs from the grand ambition of Teutonic art to embrace in its representation life in all its length and breadth. This art is not content with a mere excerpt from life, a mere fragment, a single side of life, as the phrase is. It yearns to comprehend life in its totality. . . . And so in the Shakespearian drama we find strange neighbourhoods. Jesters and jestings in the midst of that stupendous storm in *King Lear*. In *Hamlet* the gravedigger is one with the clown. In *Othello*, amidst all its bitter earnest, there are foolings and raileries. In fact, *Macbeth* would be unique amongst the tragedies of Shakespeare if the comic element were utterly absent from it. . . .

“(iv.) In order to justify this speech as it stands, it is not enough to point out, as I have tried to do, the general laws of relief and contrast by which Shakespeare works. For in his modes of providing relief and contrast he does not proceed recklessly. He does not ignore

harmony when he aims at securing variety. There is a real concord in the seeming discord. All things work together to one general effect. . . . Now, is the Porter's speech incurably discrepant and incongruous with the play of which it is a part?" Then, referring to the uncouth comicality with its tragic background, noticed by Bodenstedt, and the uncomfortable joviality which by way of contrast is very suitable to the circumstances, as Gervinus remarks, Hales goes on, "The whole speech is, in fact, a piece of powerful irony, 'If a man were porter of hell-gate.' But is this man not so? What, then, is hell? and where are its gates? and what is there within them? What of the 'scorpions' of which Macbeth's mind is presently full? Knowing what we know of the hideous doings that night has witnessed in his castle, may we not well say: 'How dreadful is this place! This is none other but the house of the devil, and this is the gate of hell.'"

"(v.) Surely the fancy, which is the main part of the Porter's speech, must be allowed to be eminently after the manner of Shakespeare. He is well acquainted with the old stage, as his direct references to it show, as those to the Vice in *T. N.* iv. 2, i. *H. IV.* ii. 4, ii. *H. IV.* iii. 2, *R. II.* iii. 1, *Hamlet* iii. 4; and this conception of an infernal janitor is just such a piece of antique realism as he would delight in. He has it elsewhere; see *Oth.* iv. 2. 90, where Othello cries out to Emilia: 'You, mistress, That have the office opposite to St. Peter, And keep the gate of hell.' The manner in which Macduff 'draws out' the Porter is exactly like that of Shakespeare in similar circumstances elsewhere. . . . Compare the way in which Orlando is made to

elicit the wit of Rosalind in *A. Y. L.* iii. 2. 323 *et seq.*, etc. . . . And so for the language, there is certainly nothing in it un-Shakespearian. The use of 'old' in 'old turning of the key' occurs in ii. *H. IV.* ii. 4. 21, *M. W.* i. 4. 5, *M. A.* v. 2. 98; *equivocation* in *Haml.* v. 1. 149; *French hose* in *H. V.* iii. 7. 56; *Devil-porter* it is according to a very frequent Shakespearian construction, as 'prince it' in *Cymb.* iii. 3. 85, 'dukes it' in *M. M.* iii. 2. 100. Cp. especially, 'I cannot daub it further' in *Lear* iv. 1. 54, and 'I'll queen it no inch farther' in *W. T.* iv. 4. 460. . . . The argument on which the rejectors of the passage take their stand is the intrinsic inferiority of it. An unsatisfactory argument. It involves two questions: First, is the inferiority of it so signal and admitted? and, secondly, if it is so, yet is this passage therefore not by Shakespeare?" questions which he answered by showing that the Porter's wit is not so inferior to that of the grave-digger in *Hamlet*, and by pointing out that even Shakespeare was not always at his best.

These extracts but inadequately represent Hales' statement of the case, but space will not admit of longer quotations, and I can only hope that the Essay in its entirety will be read by all who have the opportunity. Finally, if weight of qualified opinion goes for anything, against the rejection of the passage by Coleridge, Clark and Wright may be set its acceptance by Tennyson, Browning, and Swinburne among poets; by Spedding, Dowden, Ellis, Morley, among critics.

(h) "In iii. 5. 13, 'Loves for his own ends.' But Macbeth hates them, calls them 'secret, black, and midnight hags.'" Here it seems plain that Hecate speaks in a jeering tone, and by "loves" merely means 'pays

court to us,' 'seeks our favours,' just as in iv. 1. 131, 2, though Macbeth's 'welcome' had been maledictions, and though he had threatened the spirits with his curse, the First Witch says ironically, "That this great king may kindly say Our duties did his welcome pay," and in the same ironical spirit pretends surprise at his terror and amazement when the procession of the eight kings passes before his eyes.

(j) "In iv. 3, lines 140-159. Probably interpolated previously to a representation at Court." That this may have been a later insertion for a particular occasion is possible; but there is nothing un-Shakespearian in its diction, nothing unusual in such a compliment being paid.

We now come to Fleay's theory, which is of a far more widely-reaching character. Agreeing in the main with the Cambridge editors as to the spurious portions of the play, but adding to those portions some forty lines more, inclusive of the opening scene, Fleay thinks that the play as it came from Shakespeare's hands commenced with the entrance of Macbeth and Banquo in the third scene of the first act; that the weird sisters who subsequently take part in that scene are Norns [*i.e.* the Scandinavian goddesses of destiny], not witches; and that in the first scene of the fourth act, Shakespeare discarded the Norns, and introducing three entirely new characters, who were intended to be genuine witches. The evidence which can be produced in support of this theory, apart from the question of style and probability, is threefold. First, Dr. Forman, in his summary of the play, speaks of the witches as "three women fairies, or nymphs"; secondly, Holinshed, from whom Shakespeare

Fleay's theory
as to the
Witches:

took the materials of his plot, says that Macbeth and Banquo met "three women in strange and wild apparell, resembling creatures of the elder world"; and adds, "Afterwards the common opinion was that these women were either the weird sisters, that is (as ye would say), the goddesses of destinie; or else some nymphs or fairies, indued with knowledge of prophesie by their necromantick science, because everiething came to passe as they had spoken"; thirdly, "the supposition that the appearance and powers of the beings in the admittedly genuine part of the third scene of the first act are not those formerly attributed to witches, and that Shakespeare, having once decided to represent Norns, would never have degraded them 'to three old women, who are called by Paddock and Graymalkin, sail in sieves, kill swine, serve Hecate, and deal in all the common charms, illusions, and incantations of vulgar witches.' The three who 'look not like the inhabitants o' th' earth, and yet are on't'; they who can 'look into the seeds of time, and say which grain will grow'; they who seem corporal, but melt into the air, like bubbles of the earth; the weyward sisters, who make themselves air, and have in them more than mortal knowledge, are not beings of their stamp." * Fleay's theory has been examined by Spalding, *Elizabethan Demonology*, pp. 88-118, and the results at which he arrives will here be stated in a condensed form. Spalding divides his subject into two heads—(1) The powers formerly ascribed to witches, (2) Shakespeare's reasons for choosing witches and not Norns.

and Spalding's
examination
of it.

"Now, there is," he says, "a great mass of contemporary evidence to show that these supposed charac-

* Fleay, *Shakespeare Manual*, pp. 248, 9.

teristics of the Norns are, in fact, some of the chief attributes of the witches of the sixteenth and seventeenth centuries. If this be so—if it can be proved that the supposed ‘goddesses of Destinie’ of the play in reality possess no higher powers than could be acquired by ordinary communication with evil spirits, then . . . it must be admitted that the ‘goddesses of Destinie’ of Holinshed were sacrificed for the sake of the witches. If, in addition to this, it can be shown that there was a very satisfactory reason why the witches should have been chosen as the representatives of the evil influence instead of the Norns, the argument will be as complete as it is possible to make it.” . . . Dealing first with those parts of the play upon which no doubt as to their genuineness has ever been cast, and which are asserted to be solely applicable to Norns, Spalding continues—“First, then, it is asserted that the description of the appearance of the sisters given by Banquo applies to Norns rather than witches—‘They look not like the inhabitants o’ th’ earth, And yet are on ’t.’ The question of applicability, however, must not be decided by the consideration of a single sentence, but of the whole passage from which it is extracted ; and, whilst considering it, it should be carefully borne in mind that it occurs immediately before those lines which are chiefly relied upon as proving the identity of the sisters with Urda, Verdandi, and Skulda [the three Norns whose powers were respectively over the Past, the Present, and the Future]. Banquo, on seeing the sisters, says—

‘What are these,
So withered and so wild in their attire,
That look not like the inhabitants o’ th’ earth,

And yet are on't? Live you, or are you aught
That man may question? You seem to understand me
By each at once her chappy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That so you are.'

It is in the first moment of surprise that the sisters, appearing so suddenly, seem to Banquo unlike the inhabitants of the earth. When he recovers from the shock and is capable of deliberate criticism, he sees chappy fingers, skinny lips—in fact, nothing to distinguish them from poverty-stricken, ugly old women but their beards. A more accurate poetical counterpart to the prose descriptions given by contemporary writers of the appearance of the poor creatures who were charged with the crime of witchcraft could hardly have been penned. Scot, for instance, says, 'They are women which commonly be old, lame, bleare-eyed, pale, fowle, and full of wrinkles. . . . They are leane and deformed, showing melancholie in their faces'; and Harsnet describes a witch as 'an old weather-beaten crone, having her chin and knees meeting for age, walking like a bow, leaning on a staff, hollow-eyed, untoothed, furrowed, having her lips trembling with palsy, going mumbling in the streets; one that hath forgotten her Pater-noster, yet hath a shrewd tongue to call a drab a drab.' It must be remembered that these accounts are by two sceptics, who saw nothing in the witches but poor, degraded old women. In a description which assumes their supernatural power such minute details would not be possible; yet there is quite enough in Banquo's description to suggest neglect, squalor, and

misery. But if this were not so, there is one feature in the description of the sisters that would settle the question once and for ever. The beard was in Elizabethan times the recognized characteristic of the witch. In one old play it is said, 'The women that come to us for disguises must wear beards, and that's to say a token of a witch'; and in another, 'Some women have beards; marry, they are half witches'; and Sir Hugh Evans gives decisive testimony to the fact when he says of the disguised Falstaff, 'By yea and no, I think, the 'oman is a witch indeed; I like not when a 'oman has a great peard; I spy a great peard under her muffler.'

"Every item of Banquo's description indicates that he is speaking of witches; nothing in it is incompatible with that supposition. Will it apply with equal force to Norns? It can hardly be that these mysterious mythical beings, who exercise an incomprehensible yet powerful influence over human destiny, could be described with any propriety in terms so revolting. A veil of wild, weird grandeur might be thrown around them; but can it be supposed that Shakspeare could degrade them by representing them with chappy fingers, skinny lips, and beards? It is particularly to be noticed, too, that although in this passage he is making an almost verbal transcript from Holinshed, these details are interpolated without the authority of the chronicle. . . . Why, in such a passage did Shakspeare insert three lines of most striking description of the appearance of witches? Can any other reason be suggested than that he had made up his mind to replace the 'goddesses of Destinie' by the witches, and had determined that there should be no possibility of any doubt arising about it.

"The next objection is, that the sisters exercised powers that witches did not possess." Spalding then proceeds to show, by extracts from indictments against women accused of witchcraft, that they were reputed by others, or claimed of themselves, to possess the powers of foretelling future events; of vanishing from the sight; of bewitching cattle; of creating storms; of causing leaks in ships; of blasting corn; of sailing in sieves; of opening locks; in fact, of doing everything attributed to the witches in *Macbeth*. Spalding proceeds: "The only vestige of a difficulty, therefore, that remains is the use of the term 'weird sisters' in describing the witches. It is perfectly clear that Holinshed used these words as a sort of synonym for the 'goddesses of Destinie'; but . . . it surely would not be unwarrantable to suppose that he [Shakespeare] might retain this term as a poetical and not unsuitable description of the characters to whom it was applied. And this is the less improbable, as it can be shown that both words were at times applied to witches. As the quotation given subsequently ['Ye sall warne the rest of the sisteris to raise the wind this day,' etc.] proves, the Scotch witches were in the habit of speaking of the frequenters of a particular sabbath [*i.e.* witches' meeting] as 'the sisters'; and in Heywood's 'Witches of Lancashire' one of the characters says about a certain act of supposed witchcraft, 'I remember that some three months since I crossed a wayward woman; one that I now suspect.'"

As further proofs that witches, not Norns, were intended by Shakespeare, Spalding points out the frequent references to the derivation of the witches' foreknowledge from the devil—an ascription which would

be appropriate in their case, but certainly not in the case of Norns; also that Macbeth on his arrival at Forres made inquiry into the amount of reliance that could be placed in the utterances of the witches,—an inquiry that would have been impossible in the case of Norns, and that he knew exactly where to find them when he wanted them.

“Assuming, therefore,” Spalding continues, “that the witch-nature of the sisters is conclusively proved, it now becomes necessary to support the assertion previously made, that good reason can be shown why Shakspeare should have elected to represent witches rather than Norns.” This he does by tracing a connection between the extremely frequent mention of the powers of the witches over the elements, especially in the matter of raising storms, and the proceedings against witches in which James took such an eager interest. The origin of that interest was this. In 1589, James, when bringing home his bride from Denmark, was in danger of being wrecked by an unusually violent storm. This his superstitious mind ascribed to the agency of witches; a series of trials was the result; at many of them James himself presided, condescended to superintend the tortures applied to extort a confession, and even went so far in one case as to write a letter to the judges commanding a condemnation. Under such pressure some of the accused confessed to having attempted in various ways to bring about the king’s death, Agnes Sampson, in particular, explaining the means she had taken to raise the storm in question. These trials naturally created an intense excitement in Scotland, and such a hold had the subject taken upon

James' mind, that eight years afterwards he "published his 'Dæmonologie,'—a work founded to a great extent upon his experiences at the trials of 1590 . . . and as he was then the fully recognized heir-apparent to the English crown, the publication of such a work would not fail to induce a great amount of attention to the subject dealt with. In 1603, he ascended the English throne," and in the year following a statute "passed both Houses of Parliament, which enacted, among other things, that 'if any person shall practise or exercise any invocation or conjuration of any evil or wicked spirit, or shall consult with, entertain, feed, or reward any evil and wicked spirit,* or take up any dead man, woman, or child out of his, her, or their grave . . . or the skin, bone, or any other part of any dead person to be employed or used in any manner of witchcraft,† . . . or shall . . . practice . . . any witchcraft . . . whereby any person shall be killed, wasted, pined, or lamed in his or her body or any part thereof,‡ such offender shall suffer the pains of death as felons, without benefit of clergy or sanctuary.' Hutchinson in his 'Essay on Witchcraft,' published in 1720, declares that this statute was framed expressly to meet the offences exposed by

* Such as Paddock, Graymalkin, and Harpier.

† "Liver of blaspheming Jew," etc.—*Macbeth*, iv. 1. 26.

‡ "I will drain him dry as hay :
Sleep shall neither night nor day
Hang upon his pent-house lid ;
He shall live a man forbid :
Weary se'nnights, nine times nine
Shall he dwindle, peak and pine."

Macbeth, i. 3. 18-23.

the trials of 1590-1 ; but, although this cannot be conclusively proved, yet it is not at all improbable that the hurry with which the statute was passed into law immediately upon the accession of James, would recall to the public mind the interest he had taken in those trials in particular and the subject in general, and that Shakspeare, producing, as nearly all critics agree, his tragedy at about this date, would draw upon his memory for the half-forgotten details of those trials, and thus embody in *Macbeth* the allusions to them that have been pointed out" . . . "Such may very probably be among the reasons which led Shakespeare to substitute witches for the 'goddesses of Destinie': but at any rate that he did make this substitution has, I think, been conclusively shown." It is, however, only fair to mention that Fleay endeavours to support his theory of interpolation by metrical evidence. Thus he shows that *Macbeth* is in length far below the average of plays of the same period in Shakespeare's career ; and argues that, being cut down for acting purposes, it was interpolated by Middleton, among other ways by the addition, at points where speeches were curtailed, of 'tag rhymes,' which should round off the sentences, and conceal the excisions,—the result being that this play is in the matter of such rhymes far above the average of Shakespeare's later plays. In the matter of shortness, most people will probably be inclined rather to agree with Grant White, when he says that *Macbeth* affords indications "that it was produced upon an emergency"; or, at all events, that it exhibits in its extreme compression of language, in its daring ellipses, and occasionally in its imperfect versification, evident marks of the swiftness of

execution into which Shakespeare was hurried by the nature of his subject.

Macbeth
and Lady
Macbeth.

For the play generally, students will, no doubt, read with interest and advantage some of the many dissertations with which the critics have provided them. But towards an understanding of the action of crime upon the characters of the hero and heroine, perhaps no better help can be given them than an abstract of the essay in which Bucknill, *The Mad Folk of Shakespeare*, traces the decline of mental and moral health until a condition is reached closely bordering upon insanity. Arguing against Coleridge's theory that Macbeth was originally a treacherous and bad man, Bucknill refers to Lady Macbeth's description of her husband in her soliloquy (1. 5. 13, etc.), and to the high regard and esteem in which he was held by the king and by his brother nobles. "Evidently," he continues, "he is a man of sanguine nervous temperament, of large capacity and ready susceptibility. The high energy and courage which guides his sword in the battles of his country are qualities of nerve force which future circumstances will direct to good or evil purposes." The evil purposes gradually gain the day. Assailed with such temptations as would work most strongly upon a nature so ambitious, and assailed by creatures whom he believes to have more than mortal knowledge, Macbeth allows himself, though with his eyes open to the foul nature of his treachery, to dally in thought with the object to be attained and the means of attaining it. "The immediate fulfilment of two parts of the [witches'] prophecy come as 'happy prologues to the swelling act,' while murder is thought of as an 'horrible imagining,' and an indication that the supernatural

soliciting was evil in its nature." The speech (i. 3. 130-142) in which these 'horrible imaginings' present themselves to him are an early and important testimony to the extreme excitability of Macbeth's imagination. "The supernatural soliciting of the weird sisters suggests to him an *image*, not a thought merely, but an image so horrible that its contemplation 'doth unfix my hair And make my seated heart knock at my ribs, Against the use of nature.' This passage was scarcely intended to describe an actual hallucination, but rather that excessive predominance of the imaginative faculty which enables some men to call at will before the mind's eye the very appearance of the object of thought; that faculty which enabled a great painter to place at will in the empty chair of his studio the mental delineation of any person who had given him one sitting. It is a faculty bordering on a morbid state, and apt to pass the limit, when judgment swallowed in surmise yields her function, and the imaginary becomes as real to the mind as the true, 'and nothing is but what is not.' This early indication of Macbeth's tendency to hallucination is most important in the psychological development of his character. . . . The wavering of Macbeth, expressed in his . . . soliloquy (i. 7. 1-28), appears to us very different from the 'prudential reasonings' which, according to Coleridge, he mistakes for conscience. Surely it indicates a sensitive appreciation of right motive, and the fear of punishment in the life to come; the acknowledgment also that crime, even in this world, receives its due reward from the operation of even-handed justice; the acknowledgment of the foul nature of treachery to a kinsman and disloyalty to a king. Moreover, that ex-

pression of sincere pity for the gracious Duncan, whose meek and holy character is depicted in so fine a contrast to his own fierce and wayward passions, is a sentiment far removed from 'prudential reasonings.' At this point, when he is half determined to give up the idea of the murder, Macbeth is met by his wife, who taunts him with his cowardice, weakness, and vacillation; and at the same time shows him how easy the deed is, how complete the opportunity. "He reels under the fierce battery of temptation, and when she has thus poured her spirits into his ear, and chastised his compunctions with the valour of her tongue, he falls, without time for further thought, rushing into the commission of his first great crime. . . . The dagger scene is an illustration of Shakespeare's finest psychological insight. An hallucination of sight resulting from the high-wrought nervous tension of the regicide and 'the present horror of the time,' and typifying in form the dread purpose of his mind as impressed upon his senses, but rejected by his judgment, is recognized as a morbid product of mental excitement, and finally its existence altogether repudiated, and the bloody business of the mind made answerable for the foolery." . . . The deed being done, the terrible punishment commences from the very moment. Remorse dogs the murderer's heels even from the chamber of death, and guilt has instantly changed the brave man into a coward. Such is the torture to which he is a victim that by the time of the banquet his mind is in a state closely bordering upon disease, if it has not actually passed the limit. "He is hallucinated, and, in respect to the appearance of Banquo, he believes in the hallucination, and refers it to the supernatural agencies which

discovers the 'secret'st man of blood.' The reality of the air-drawn dagger he did not believe in, but referred its phenomena to their proper source. . . . But between this time and the appearance of Banquo the stability of Macbeth's reason had undergone a fearful ordeal. He lacked 'the season of all natures—sleep'; or when he did sleep it was 'In the affliction of those terrible dreams That shake us nightly.' Waking, he made his companions of the 'sorriest fancies'; and 'on the torture of the mind' he lay 'in restless ecstasy.' Truly, the caution given by his wife was likely to become a prophecy; 'These deeds must not be thought on After these ways; so, it will make us mad.' In the point of view of psychological criticism, this fear appears on the eve of being fulfilled . . . when to sleepless nights and days of brooding melancholy are added that undeniable indication of insanity, a credited hallucination. . . . Macbeth, however, saved himself from actual insanity by rushing from the maddening horrors of meditation into a course of decisive resolute action. From henceforth he gave himself no time to reflect; he made the firstlings of his heart the firstlings of his hand; he became a fearful tyrant to his country; but he escaped madness. . . . The rapid deterioration of Macbeth's moral nature deserves notice. The murder of the king, to which he had the greatest temptation, was effected in the midst of a storm of conscientious rebuke. The murder of Banquo was attended with no expression of remorse, although it highly stimulated the imagination; for this also he had temptation. But shortly afterwards we find him committing a wholesale and motiveless deed of blood, in the assassination of the kindred of Macduff—far more atrocious and horrible,

if there can be degrees in the guilt of such deeds, than all he has done before. At first we find him 'infirm of purpose' in guilt. Referring either to his want of sleep or to his hallucination, he says : 'My strange and self-abuse Is the initiate fear that wants hard use :—We are yet but young in deeds.' Afterwards he becomes indeed 'bloody, bold, and resolute'; and he orders the massacre of Macduff's kindred without hesitation or compunction. . . . Subsequently to this foul deed, the tyrant supported his power with many acts of sudden and bloody violence; for, notwithstanding the great rapidity of action in the drama, an interval in reality of some years must be supposed between the first and last acts, during which time 'Each new morn New widows howl; new orphans cry; new sorrows Strike heaven on the face.' . . . The change ✓ in Macbeth's nervous system, from its early sensibility, when he was young in deeds of guilt, to the obtuseness brought on by hard use, is later in the piece described by himself,

'I have almost forgot the taste of fears :
The time has been my senses would have cool'd
To hear a night-shriek : and my fell of hair
Would at a dismal treatise rouse and stir
As life were in't : I have supp'd full with horrors ;
Direness, familiar to my slaughterous thoughts,
Cannot once start me.'

To the last, the shadow of madness is most skilfully indicated as hovering around Macbeth, without the reality actually falling upon him. When finally brought to bay in his stronghold, the opinion of his madness is positively expressed :

'Great Dunsinane he strongly fortifies :
Some say he's mad ; others that lesser hate him
Do call it valiant fury : but for certain
He cannot buckle his distemper'd cause
Within the belt of rule.'

. . . In the last scene, in which the lying juggle of the fiend is unmasked, and he falls by the sword of Macduff, some remaining touches of conscience and of nature are shown. At first, he refuses to fight: 'My soul is too much charged with blood of thine already.' When even fate deserts him, and his better part of man is cowed, he fights bravely to the last, and falls in a manner which the poet takes care to mark, . . . as the honourable end of a soldier's life. He descends from the light a fearful example of a noble mind, depraved by yielding to the tempter; a terrible evidence of the fire of hell lighted in the breast of a living man by his own act.

"The terrible remorseless impersonation of passionate ambition delineated in the character of Lady Macbeth is not gradually developed, but is placed at once in all its fierce power before us in that awful invocation to the spirits of evil: 'Come, you spirits That tend on mortal thoughts, unsex me here, And fill me from the crown to the toe top-full Of direst cruelty,' etc. With what vehemence and unchanging resolution does she carry out this fell purpose; how she dominates the spirit of her vacillating husband; with what inflexible and pitiless determination she pursues that one great crime which gives her sovereign sway and masterdom? It is, however, to be remarked that she is not exhibited as participating in her husband's crimes after the murder of

Duncan . . . when he waded forward in a sea of blood, without desire of the tedious return, when his thoughts were acted ere they were scanned, then his queen found her occupation gone. Her attention, heretofore directed to her husband and to outward circumstances, was forced inwards upon that wreck of all content which her meditation supplied. The sanitary, mental influence of action is thus impressively shown. Even the stings of conscience, if not blunted, can for a time be averted by that busy march of affairs which attracts all the attention outwardly, and throws the faculty of reflection into disuse. . . . Lady Macbeth's end is psychologically even more instructive than that of her husband. . . . The undaunted metal which would have compelled her to resist to the last, if brought face to face with any resistible adversaries, gradually gave way to the feeling of remorse and deep melancholy when left to feed upon itself. The moral object of the drama required that the fierce gnawing of remorse at the heart of the lady should be made manifest; and, as her firm self-contained nature imposes upon her a reticence in her waking moments in strong contrast to the soliloquising loquacity of her demonstrative husband, the great dramatist has skilfully availed himself of the sleep-talking state in which she uncovers the corroding ulcers of her conscience. . . . The diagnosis arrived at by the judicious and politic doctor appears to have been that she was scarcely insane, but so sorely troubled in conscience as to be prone to quit the anguish of this life by means of suicide," . . . and "a passage at the very end of the drama, indicates, though it does not assert, that the fear of the doctor was realized. . . . What was Lady

Macbeth's form and temperament? In Maclise's great painting of the banquet scene, she is represented as a woman of large and coarse development. . . . We do not so figure Lady Macbeth to the mind's eye, no, not even as the large and majestic figure of Siddons, whose impersonation of the character so moved our fathers. . . . Lady Macbeth was a lady, beautiful and delicate, whose one vivid passion proves that her organization was instinct with nerve-force, unoppressed by weight of flesh. Probably she was small; for it is the smaller sort of women whose emotional fire is the most fierce, and she herself bears unconscious testimony to the fact that her hand was little. . . . Moreover, the effect of remorse upon her own health proves the preponderance of nerve in her organization. Could the Lady Macbeth of Mr. Maclise, and of others who have painted this lady, have been capable of the fire and force of her character in the commission of her crimes, the remembrance of them would scarcely have disturbed the quiet of her after years. We figure Lady Macbeth to have been a tawny or brown-blond Rachel, with more beauty, with grey and cruel eyes, but with the same slight dry configuration and constitution, instinct with determined nerve-power."

L

MACBETH.

DRAMATIS PERSONÆ.

DUNCAN, king of Scotland.

MALCOLM, } his sons.
DONALDBAIN, }

MACBETH, } generals of the king's army.
BANQUO, }

MACDUFF, }
LENNOX, } noblemen of Scotland.
ROSS, }
MENTEITH, }
ANGUS, }
CAITHNESS, }

FLEANCE, son to Banquo.

SIWARD, Earl of Northumberland, general of the English forces.

Young SIWARD, his son.

SEYTON, an officer attending on Macbeth.

Boy, son to Macduff.

An English Doctor.

A Scotch Doctor.

A Soldier.

A Porter.

An Old Man.

LADY MACBETH.

LADY MACDUFF.

Gentlewoman attending on Lady Macbeth.

HECATE.

Three Witches.

Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants,
and Messengers.

SCENE : *Scotland : England.*

MACBETH.

ACT I.

SCENE I. *A desert place.*

Thunder and lightning. Enter three Witches.

First Witch. When shall we three meet again
In thunder, lightning, or in rain?

Sec. Witch. When the hurlyburly's done,
When the battle's lost and won.

Third Witch. That will be ere the set of sun.

First Witch. Where the place?

Sec. Witch. Upon the heath.

Third Witch. There to meet with Macbeth.

First Witch. I come, Graymalkin!

Sec. Witch. Paddock calls.

Third Witch. Anon.

10

All. Fair is foul, and foul is fair:
Hover through the fog and filthy air.

[*Exeunt.*]

SCENE II. *A camp near Forres.*

Alarum within. Enter DUNCAN, MALCOLM, DONALD BAIN, LENNOX, with Attendants, meeting a bleeding Sergeant.

Dup. What bloody man is that? He can report,
As seemeth by his plight, of the revolt
The newest state.

Mal. This is the sergeant
Who like a good and hardy soldier fought
'Gainst my captivity. Hail, brave friend !
Say to the king the knowledge of the broil
As thou didst leave it.

Ser. Doubtful it stood ;
As two spent swimmers, that do cling together
And choke their art. The merciless Macdonwald—
Worthy to be a rebel, for to that 10
The multiplying villanies of nature
Do swarm upon him—from the western isles
Of kerns and gallowglasses is supplied ;
And fortune, on his damned quarrel smiling,
Show'd like a rebel's whore : but all's too weak :
For brave Macbeth—well he deserves that name—
Disdaining Fortune, with his brandish'd steel,
Which smoked with bloody execution,
Like valour's minion carved out his passage
Till he faced the slave ; 20
And ne'er shook hands, nor bade farewell to him,
Till he unseam'd him from the nave to the chaps,
And fix'd his head upon our battlements.

Dun. O valiant cousin ! worthy gentleman !

Ser. As whence the sun gins his reflection
Shipwrecking storms and direful thunders break,
So from that spring whence comfort seem'd to come
Discomfort swells. Mark, king of Scotland, mark :
No sooner justice had with valour arm'd
Compell'd these skipping kerns to trust their heels, 30
But the Norweyan lord surveying vantage,
With furbish'd arms and new supplies of men
Began a fresh assault.

Dun. Dismay'd not this
Our captains, Macbeth and Banquo ?

Ser. Yes ;
As sparrows eagles, or the hare the lion.

If I say sooth, I must report they were
As cannons overcharged with double cracks, so they
Doubly redoubled strokes upon the foe :
Except they meant to bathe in reeking wounds,
Or memorize another Golgotha, 40
I cannot tell.

But I am faint, my gashes cry for help.

Dun. So well thy words become thee as thy wounds ;
They smack of honour both. Go get him surgeons.
[*Exit Sergeant, attended.*]

Who comes here ?

Enter Ross.

Mal. The worthythane of Ross.

Len. What a haste looks through his eyes ! So should he
look

That seems to speak things strange.

Ross. God save the king !

Dun. Whence camest thou, worthythane ?

Ross. From Fife, great king ;

Where the Norweyan banners flout the sky
And fan our people cold. Norway himself, 50
With terrible numbers,

Assisted by that most disloyal traitor

Thethane of Cawdor, began a dismal conflict ;

Till that Bellona's bridegroom, lapp'd in proof,

Confronted him with self-comparisons,

Point against point rebellious, arm 'gainst arm,

Curbing his lavish spirit : and, to conclude,

The victory fell on us.

Dun. Great happiness !

Ross. That now

Sweno, the Norways' king, craves composition ;
Nor would we deign him burial of his men 60
Till he disbursed at Saint Colme's inch
Ten thousand dollars to our general use.

Dun. No more that thane of Cawdor shall deceive
Our bosom interest : go pronounce his present death,
And with his former title greet Macbeth.

Ross. I'll see it done.

Dun. What he hath lost noble Macbeth hath won. [*Exeunt.*]

1st day
SCENE III. *A heath near Forres.*

Thunder. Enter the three Witches.

First Witch. Where hast thou been, sister ?

Sec. Witch. Killing swine.

Third Witch. Sister, where thou ?

First Witch. A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd :—'Give me,'
quoth I :

'Aroint thee, witch !' the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the Tiger :
But in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do.

10

Sec. Witch. I'll give thee a wind.

First Witch. Thou'rt kind.

Third Witch. And I another.

First Witch. I myself have all the other,
And the very ports they blow,
All the quarters that they know
I' the shipman's card.

I will drain him dry as hay :
Sleep shall neither night nor day
Hang upon his pent-house lid ;
He shall live a man forbid :
Weary se'nights nine times nine
Shall he dwindle, peak and pine :
Though his bark cannot be lost,
Yet it shall be tempest-tost.
Look what I have.

20

Sec. Witch. Show me, show me.

First Witch. Here I have a pilot's thumb,
Wreck'd as homeward he did come.

[*Drum within.*

Third Witch. A drum, a drum !
Macbeth doth come.

30

All. The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about :
Thrice to thine, and thrice to mine
And thrice again to make up nine.
Peace : the charm's wound up.

Enter MACBETH and BANQUO.

Macb. So foul and fair a day I have not seen.

Ban. How far is't call'd to Forres ? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't ? Live you ? or are you aught
That man may question ? You seem to understand me,
By each at once her choppy finger laying
Upon her skinny lips : you should be women,
And yet your beards forbid me to interpret
That you are so.

40

Macb. Speak, if you can : what are you ?

First Witch. All hail, Macbeth ! hail to thee, thane of
Glamis !

Sec. Witch. All hail, Macbeth ! hail to thee, thane of
Cawdor !

Third Witch. All hail, Macbeth, that shalt be king here-
after !

50

Ban. Good sir, why do you start ; and seem to fear
Things that do sound so fair ? I' the name of truth,
Are ye fantastical, or that indeed
Which outwardly ye show ? My noble partner
You greet with present grace and great prediction
Of noble having and of royal hope,

That he seems rapt withal : to me you speak not.
If you can look into the seeds of time,
And say which grain will grow and which will not,
Speak then to me, who neither beg nor fear 60
Your favours nor your hate.

First Witch. Hail !

Sec. Witch. Hail !

Third Witch. Hail !

First Witch. Lesser than Macbeth, and greater.

Sec. Witch. Not so happy, yet much happier.

Third Witch. Thou shalt get kings, though thou be
none :

So all hail, Macbeth and Banquo !

First Witch. Banquo and Macbeth, all hail !

Macb. Stay, you imperfect speakers, tell me more : 70

By Sinel's death I know I amthane of Glamis ;
But how of Cawdor ? thethane of Cawdor lives,
A prosperous gentleman ; and to be king
Stands not within the prospect of belief,
No more than to be Cawdor. Say from whence
You owe this strange intelligence ? or why
Upon this blasted heath you stop our way
With such prophetic greeting ? Speak, I charge you.

[*Witches vanish.*]

Ban. The earth hath bubbles, as the water has,
And these are of them. Whither are they vanish'd ? 80

Macb. Into the air ; and what seem'd corporal melted
As breath into the wind. Would they had stay'd !

Ban. Were such things here as we do speak about ?
Or have we eaten on the insane root
That takes the reason prisoner ?

Macb. Your children shall be kings.

Ban. You shall be king.

Macb. Andthane of Cawdor too : went it not so ?

Ban. To the selfsame tune and words. Who's here ?

2nd day

Enter Ross and Angus.

Ross. The king hath happily received, Macbeth,
The news of thy success ; and when he reads
Thy personal venture in the rebels' fight,
His wonders and his praises do contend
Which should be thine or his : silenced with that,
In viewing o'er the rest o' the selfsame day,
He finds thee in the stout Norweyan ranks,
Nothing afeard of what thyself didst make,
Strange images of death. As thick as hail
Came post with post ; and every one did bear
Thy praises in his kingdom's great defence,
And pour'd them down before him.

Ang. We are sent
To give thee from our royal master thanks ;
Only to herald thee into his sight,
Not pay thee.

100

Ross. And, for an earnest of a greater honour,
He bade me, from him, call thee thane of Cawdor :
In which addition, hail, most worthy thane !
For it is thine.

Ban. What, can the devil speak true ?

Macb. The thane of Cawdor lives : why do you dress me
In borrow'd robes ?

Ang. Who was the thane lives yet ;
But under heavy judgement bears that life
Which he deserves to lose. Whether he was combined
With those of Norway, or did line the rebel
With hidden help and vantage, or that with both
He labour'd in his country's wreck, I know not ;
But treasons capital, confess'd and proved,
Have overthrown him.

110

Macb. [*Aside*] Glamis, and thane of Cawdor !
The greatest is behind. [*To Ross and Angus*] Thanks for
your pains.

[*To Ban.*] Do you not hope your children shall be kings,
When those that gave the thane of Cawdor to me
Promised no less to them?

Ban. That trusted home 120
Might yet enkindle you unto the crown,
Besides the thane of Cawdor. But 'tis strange :
And oftentimes, to win us to our harm,
The instruments of darkness tell us truths,
Win us with honest trifles, to betray 's
In deepest consequence.
Cousins, a word, I pray you.

Macb. [*Aside*] Two truths are told,
As happy prologues to the swelling act
Of the imperial theme.—I thank you, gentlemen.
[*Aside*] This supernatural soliciting 130
Cannot be ill, cannot be good : if ill,
Why hath it given me earnest of success,
Commencing in a truth? I am thane of Cawdor :
If good, why do I yield to that suggestion
Whose horrid image doth unfix my hair
And make my seated heart knock at my ribs,
Against the use of nature? Present fears
Are less than horrible imaginings :
My thought, whose murder yet is but fantastical,
Shakes so my single state of man that function 140
Is smother'd in surmise, and nothing is
But what is not.

Ban. Look, how our partner's rapt.

Macb. [*Aside*] If chance will have me king, why, chance
may crown me,
Without my stir.

Ban. New honours come upon him,
Like our strange garments, cleave not to their mould
But with the aid of use.

Macb. [*Aside*] Come what come may,
Time and the hour runs through the roughest day.

Ban. Worthy Macbeth, we stay upon your leisure.

Macb. Give me your favour : my dull brain was wrought
With things forgotten. Kind gentlemen, your pains 150
Are register'd where every day I turn
The leaf to read them. Let us toward the king.
Think upon what hath chanced, and, at more time,
The interim having weigh'd it, let us speak
Our free hearts each to other.

Ban. Very gladly.

Macb. Till then, enough. Come, friends. [Exeunt.

3rd day
SCENE IV. *Forres. The palace.*

Flourish. Enter DUNCAN, MALCOLM, DONALDBAIN, LENNOX,
and Attendants.

Dun. Is execution done on Cawdor? Are not
Those in commission yet return'd?

Mal. My liege,
They are not yet come back. But I have spoke
With one that saw him die : who did report
That very frankly he confess'd his treasons,
Implored your highness' pardon and set forth
A deep repentance : nothing in his life
Became him like the leaving it ; he died
As one that had been studied in his death
To throw away the dearest thing he owed,
As 'twere a careless trifle. 10

Dun. /There's no art
To find the mind's construction in the face :
He was a gentleman on whom I built
An absolute trust.

Enter MACBETH, BANQUO, ROSS, and ANGUS.

O worthiest cousin !
The sin of my ingratitude even now
Was heavy on me : thou art so far before

That swiftest wing of recompense is slow
To overtake thee. Would thou hadst less deserved,
That the proportion both of thanks and payment
Might have been mine ! only I have left to say, 20
More is thy due than more than all can pay.

Macb. The service and the loyalty I owe,
In doing it, pays itself. Your highness' part
Is to receive our duties ; and our duties
Are to your throne and state children and servants,
Which do but what they should, by doing every thing
Safe toward your love and honour.

Dun. Welcome hither :
I have begun to plant thee, and will labour
To make thee full of growing. Noble Banquo,
That hast no less deserved, nor must be known 30
No less to have done so, let me infold thee
And hold thee to my heart.

Ban. There if I grow,
The harvest is your own.

Dun. My plenteous joys,
Wanton in fulness, seek to hide themselves
In drops of sorrow. Sons, kinsmen, thanes,
And you whose places are the nearest, know
We will establish our estate upon
Our eldest, Malcolm, whom we name hereafter
The Prince of Cumberland ; which honour must
Not unaccompanied invest him only, 40
But signs of nobleness, like stars, shall shine
On all deservers. From hence to Inverness,
And bind us further to you.

Macb. The rest is labour, which is not used for you :
I'll be myself the harbinger and make joyful
The hearing of my wife with your approach ;
So humbly take my leave.

Dun. My worthy Cawdor !

Macb. [*Aside*] The Prince of Cumberland ! that is a step

On which I must fall down, or else o'erleap,
For in my way it lies. Stars, hide your fires ; 50
Let not light see my black and deep desires :
The eye wink at the hand ; yet let that be,
Which the eye fears, when it is done, to see. [Exit.

Dun. True, worthy Banquo ; he is full so valiant,
And in his commendations I am fed ;
It is a banquet to me. Let's after him,
Whose care is gone before to bid us welcome :
It is a peerless kinsman. [Flourish. *Exeunt.*

SCENE V. *Inverness. Macbeth's Castle.*

Enter LADY MACBETH, reading a letter.

Lady M. 'They met me in the day of success : and I have
learned by the perfectest report, they have more in them
than mortal knowledge. When I burned in desire to ques-
tion them further, they made themselves air, into which
they vanished. Whiles I stood rapt in the wonder of it,
came missives from the king, who all-hailed me "Thane of
Cawdor ;" by which title, before, these weird sisters saluted
me, and referred me to the coming on of time, with "Hail,
king that shalt be !" This have I thought good to deliver
thee, my dearest partner of greatness, that thou mightst not
lose the dues of rejoicing, by being ignorant of what great-
ness is promised thee. Lay it to thy heart, and farewell.'
Glamis thou art, and Cawdor ; and shalt be
What thou art promised : yet do I fear thy nature ;
It is too full o' the milk of human kindness
To catch the nearest way : thou wouldst be great ;
Art not without ambition, but without
The illness should attend it ; what thou wouldst highly,
That wouldst thou holily ; wouldst not play false,
And yet wouldst wrongly win : thou 'ldst have, great Glamis,
That which cries 'Thus thou must do, if thou have it ;' 21
And that which rather thou dost fear to do

Than wishest should be undone. Hie thee hither,
 That I may pour my spirits in thine ear ;
 And chastise with the valour of my tongue
 All that impedes thee from the golden round,
 Which fate and metaphysical aid doth seem
 To have thee crown'd withal.

Enter a Messenger.

What is your tidings ?

Mess. The king comes here to-night.

Lady M.

Thou'rt mad to say it :

Is not thy master with him ? who, were't so,

30

Would have inform'd for preparation.

Mess. So please you, it is true : our thane is coming :

One of my fellows had the speed of him,

Who, almost dead for breath, had scarcely more

Than would make up his message.

Lady M.

Give him tending ;

He brings great news.

[*Exit Messenger.*]

The raven himself is hoarse

That croaks the fatal entrance of Duncan

Under my battlements. Come, you spirits

That tend on mortal thoughts, unsex me here,

And fill me from the crown to the toe top-full

40

Of direst cruelty ! make thick my blood ;

Stop up the access and passage to remorse,

That no compunctious visitings of nature

Shake my fell purpose, nor keep peace between

The effect and it ! Come to my woman's breasts,

And take my milk for gall, you murdering ministers,

Wherever in your sightless substances "

P. n. ch.

You wait on nature's mischief ! Come, thick night,

And pall thee in the dunnest smoke of hell,

That my keen knife see not the wound it makes,

50

Nor heaven peep through the blanket of the dark,

To cry ' Hold, hold ! '

Enter MACBETH.

Great Glamis ! worthy Cawdor !
Greater than both, by the all-hail hereafter !
Thy letters have transported me beyond
This ignorant present, and I feel now
The future in the instant.

Macb. My dearest love,
Duncan comes here to-night.
Lady M. And when goes hence ?
Macb. To-morrow, as he purposes.

Lady M. O, never
Shall sun that morrow see !
Your face, my thane, is as a book where men 60
May read strange matters. To beguile the time,
Look like the time ; bear welcome in your eye,
Your hand, your tongue : look like the innocent flower,
But be the serpent under't. He that's coming
Must be provided for : and you shall put
This night's great business into my dispatch ;
Which shall to all our nights and days to come
Give solely sovereign sway and masterdom.

Macb. We will speak further.
Lady M. Only look up clear ;
To alter favour ever is to fear : 70
Leave all the rest to me. [*Exeunt.*]

41 *day*
SCENE VI. *Before Macbeth's castle.*

*Hautboys and torches. Enter DUNCAN, MALCOLM, DONAL-
BAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS, and
Attendants.*

Dun. This castle hath a pleasant seat ; the air
Nimble and sweetly recommends itself
Unto our gentle senses.

Ban. This guest of summer,

The temple-haunting martlet, does approve,
By his loved mansionry, that the heaven's breath
Smells wooingly here : no jutting, frieze,
Buttress, nor coign of vantage, but this bird
Hath made his pendent bed and procereant cradle :
Where they most breed and haunt, I have observed,
The air is delicate.

Enter LADY MACBETH.

Dun. See, see, our honour'd hostess ! 10
The love that follows us sometime is our trouble, ✓
Which still we thank as love. Herein I teach you
How you shall bid God 'ild us for your pains,
And thank us for your trouble.

Lady M. All our service
In every point twice done and then done double
Were poor and single business to contend
Against those honours deep and broad wherewith
Your majesty loads our house : for those of old,
And the late dignities heap'd up to them,
We rest your hermits.

Dun. Where's the thane of Cawdor ? 20
We coursed him at the heels, and had a purpose
To be his purveyor : but he rides well ;
And his great love, sharp as his spur, hath hold him
To his home before us. Fair and noble hostess,
We are your guest to-night.

Lady M. Your servants ever
Have theirs, themselves and what is theirs, in compt,
To make their audit at your highness' pleasure,
Still to return your own.

Dun. Give me your hand ;
Conduct me to mine host : we love him highly,
And shall continue our graces towards him. 30
By your leave, hostess. [Exeunt.

SCENE VII. *Macbeth's castle.*

Hautboys and torches. Enter a Sewer, and divers Servants with dishes and service, and pass over the stage. Then enter MACBETH.

Macb. If it were done when 'tis done, then 'twere well
It were done quickly : if the assassination
Could trammel up the consequence, and catch
With his surcease success ; that but this blow
Might be the be-all and the end-all here,
But here, upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgement here ; that we but teach
Bloody instructions, which, being taught, return
To plague the inventor : this even-handed justice 10
Commends the ingredients of our poison'd chalice
To our own lips. He's here in double trust ;
First, as I am his kinsman and his subject,
Strong both against the deed ; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued, against
The deep damnation of his taking-off ; 20
And pity, like a naked new-born babe,
Striding the blast, or heaven's cherubin, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye,
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition, which o'erleaps itself
And falls on the other.

Enter LADY MACBETH.

How now ! what news ?

Lady M. He has almost supp'd : why have you left the chamber ?

Macb. Hath he ask'd for me ?

Lady M. Know you not he has ? 30

Macb. We will proceed no further in this business :

He hath honour'd me of late ; and I have bought
Golden opinions from all sorts of people,
Which would be worn now in their newest gloss,
Not cast aside so soon.

Lady M. Was the hope drunk
Wherein you dress'd yourself ? hath it slept since ?
And wakes it now, to look so green and pale
At what it did so freely ? From this time
Such I account thy love. Art thou afraid
To be the same in thine own act and valour 40
As thou art in desire ? Wouldst thou have that
Which thou esteem'st the ornament of life,
And live a coward in thine own esteem,
Letting 'I dare not' wait upon 'I would,'
Like the poor cat i' the adage ?

Macb. Prithee, peace :
I dare do all that may become a man :
Who dares do more is none.

Lady M. What beast was't, then,
That made you break this enterprise to me ?
When you durst do it, then you were a man ;
And, to be more than what you were, you would 50
Be so much more the man. Nor time nor place
Did then adhere, and yet you would make both :
They have made themselves, and that their fitness now
Does unmake you. I have given suck, and know
How tender 'tis to love the babe that milks me :
I would, while it was smiling in my face,
Have pluck'd my nipple from his boneless gums,
And dash'd the brains out, had I so sworn as you
Have done to this.

Macb. If we should fail?

Lady M. We fail!

But screw your courage to the sticking-place,
And we'll not fail. When Duncan is asleep—
Where to the rather shall his day's hard journey
Soundly invite him—his two chamberlains
Will I with wine and wassail so convince
That memory, the warder of the brain,
Shall be a fume, and the receipt of reason
A limbeck only: when in swinish sleep
Their drenched natures lie as in a death,
What cannot you and I perform upon
The unguarded Duncan? what not put upon
His spongy officers, who shall bear the guilt
Of our great quell?

Macb. Bring forth men-children only;
For thy undaunted mettle should compose
Nothing but males. Will it not be received,
When we have mark'd with blood those sleepy two
Of his own chamber and used their very daggers,
That they have done't?

Lady M. Who dares receive it other,
As we shall make our griefs and clamour roar
Upon his death?

Macb. I am settled and bend up
Each corporal agent to this terrible feat.
Away, and mock the time with fairest show:
False face must hide what the false heart doth know.

[*Exeunt.*

ACT II.

SCENE I. *Court of Macbeth's castle.*

Enter BANQUO, and FLEANCE bearing a torch before him.

Ban. How goes the night, boy?

Fle. The moon is down; I have not heard the clock.

Ban. And she goes down at twelve.

Fle.

I take 't, 'tis later, sir.

Ban. Hold, take my sword. There's husbandry in heaven ;
Their candles are all out. Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep : merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose !

Enter MACBETH, and a Servant with a torch.

Give me my sword.

Who's there ?

10

Macb. A friend.

Ban. What, sir, not yet at rest ? The king's a-bed :
He hath been in unusual pleasure, and
Sent forth great largess to your offices.
This diamond he greets your wife withal,
By the name of most kind hostess ; and shut up
In measureless content.

Macb. Being unprepared,
Our will became the servant to defect ;
Which else should free have wrought.

Ban. All's well.
I dreamt last night of the three weird sisters :
To you they have show'd some truth.

20

Macb. I think not of them :
Yet, when we can entreat an hour to serve,
We would spend it in some words upon that business,
If you would grant the time.

Ban. At your kind'st leisure.

Macb. If you shall cleave to my consent, when 'tis,
It shall make honour for you.

Ban. So I lose none
In seeking to augment it, but still keep
My bosom franchised and allegiance clear,
I shall be counsell'd.

Macb. Good repose the while !

Ban. Thanks, sir : the like to you ! 30

[*Exeunt Banquo and Fleance.*]

Macb. Go bid thy mistress, when my drink is ready,
She strike upon the bell. Get thee to bed. [*Exit Servant.*]

Is this a dagger which I see before me,
The handle toward my hand ? Come, let me clutch thee.

I have thee not, and yet I see thee still.

Art thou not, fatal vision, sensible

To feeling as to sight ? or art thou but

A dagger of the mind, a false creation,

Proceeding from the heat-oppressed brain ?

I see thee yet, in form as palpable 40

As this which now I draw.

Thou marshall'st me the way that I was going ;

And such an instrument I was to use.

Thy eyes are made the fools o' the other senses,

And worth all the rest ; I see thee still,

And on thy blade and dudgeon gouts of blood,

Which was not so before. There's no such thing :

It is the bloody business which informs

Thus to mine eyes. Now o'er the one half-world

Nature seems dead, and wicked dreams abuse 50

The curtain'd sleep ; witchcraft celebrates

Pale Hecate's offerings, and wither'd murder,

Alarum'd by his sentinel, the wolf,

Whose howl's his watch, thus with his stealthy pace,

With Tarquin's ravishing strides, towards his design

Moves like a ghost. Thou sure and firm-set earth,

Hear not my steps, which way they walk, for fear

Thy very stones prate of my whereabouts,

And take the present horror from the time,

Which now suits with it. Whiles I threat, he lives : 60

x Words to the heat of deeds too cold breath gives.

[*A bell rings.*]

I go, and it is done ; the bell invites me.

Hear it not, Duncan ; for it is a knell
That summons thee to heaven or to hell.

[*Exit.*]

B. c.

Enter LADY MACBETH.

Lady M. That which hath made them drunk hath made
me bold ;

What hath quench'd them hath given me fire. Hark !
Peace !

It was the owl that shriek'd, the fatal bellman,
Which gives the stern'st good-night. He is about it :
The doors are open ; and the surfeited grooms
Do mock their charge with snores : I have drugg'd their
possets,

70

That death and nature do contend about them,
Whether they live or die.

Macb. [*Within*] Who's there ? what, ho !

Lady M. Alack, I am afraid they have awaked,
And 'tis not done. The attempt and not the deed
Confounds us. Hark ! I laid their daggers ready ;
He could not miss 'em. Had he not resembled
My father as he slept, I had done 't.

Enter MACBETH.

My husband !

Macb. I have done the deed. Didst thou not hear a
noise ?

Lady M. I heard the owl scream and the crickets cry. 80
Did not you speak ?

Macb. When ?

Lady M. Now.

Macb. As I descended ?

Lady M. Ay.

Macb. Hark !

Who lies i' the second chamber ?

Lady M.

Donalbain.

Macb. This is a sorry sight. [*Looking on his hands.*]

Lady M. A foolish thought, to say a sorry sight.

Macb. There's one did laugh in's sleep, and one cried
'Murder!'

That they did wake each other: I stood and heard
them:

But they did say their prayers, and address'd them
Again to sleep.

Lady M. There are two lodged together. 90

Macb. One cried 'God bless us!' and 'Amen!' the
other;

As they had seen me with these hangman's hands.

Listening their fear, I could not say 'Amen,'

When they did say 'God bless us!'

Lady M. Consider it not so deeply.

Macb. But wherefore could not I pronounce 'Amen'?

I had most need of blessing, and 'Amen'

Stuck in my throat.

Lady M. These deeds must not be thought

After these ways; so, it will make us mad.

Macb. Methought I heard a voice cry 'Sleep no more!

Macbeth does murder sleep,' the innocent sleep, 100

Sleep that knits up the ravell'd sleeve of care,

The death of each day's life, sore labour's bath,

Balm of hurt minds, great nature's second course,

Chief nourisher in life's feast,—

Lady M. What do you mean?

Macb. Still it cried 'Sleep no more!' to all the house:

'Glamis hath murder'd sleep, and therefore Cawdor

Shall sleep no more; Macbeth shall sleep no more.'

Lady M. Who was it that thus cried? Why, worthy
thane,

You do unbend your noble strength, to think

So brainsickly of things. Go get some water, 110

And wash this filthy witness from your hand.

Why did you bring these daggers from the place?

They must lie there : go carry them ; and smear
The sleepy grooms with blood.

Macb. I'll go no more :
I am afraid to think what I have done ;
Look on't again I dare not.

Lady M. Infirm of purpose !
Give me the daggers : the sleeping and the dead
Are but as pictures : 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal ; 120
For it must seem their guilt. [*Exit. Knocking within.*]

Macb. Whence is that knocking ?
How is't with me, when every noise appals me ?
What hands are here ? ha ! they pluck out mine eyes.
Will all great Neptune's ocean wash this blood
Clean from my hand ? No, this my hand will rather
The multitudinous seas incarnadine,
Making the green one red.

Re-enter LADY MACBETH.

Lady M. My hands are of your colour ; but I shame
To wear a heart so white. [*Knocking within.*] I hear a
knocking

At the south entry : retire we to our chamber : 130
A little water clears us of this deed :
How easy is it, then ! Your constancy
Hath left you unattended. [*Knocking within.*] Hark !
more knocking.

Get on your nightgown, lest occasion call us,
And show us to be watchers. > Be not lost
So poorly in your thoughts.

Macb. To know my deed, 'twere best not know myself.

[*Knocking within.*]

Wake Duncan with thy knocking ! I would thou couldst !
[*Exeunt.* 138]

Knocking within. Enter a Porter.

Porter. Here's a knocking indeed ! If a man were porter of hell-gate, he should have old turning the key. [*Knocking within.*] Knock, knock, knock ! Who's there i' the name of Beelzebub ? Here's a farmer, that hanged himself on the expectation of plenty : come in time ; have napkins enow about you ; here you'll sweat for't. [*Knocking within.*] Knock, knock ! Who's there, in the other devil's name ? Faith, here's an equivocator, that could swear in both the scales against either scale ; who committed treason enough for God's sake, yet could not equivocate to heaven : O, come in, equivocator. [*Knocking within.*] Knock, knock, knock ! Who's there ? Faith, here's an English tailor come hither, for stealing out of a French hose : come in, tailor ; here you may roast your goose. [*Knocking within.*] Knock, knock ; never at quiet ! What are you ? But this place is too cold for hell. I'll devil-porter it no further : I had thought to have let in some of all professions that go the primrose way to the everlasting bonfire. [*Knocking within.*] Anon, anon ! I pray you, remember the porter. [*Opens the gate.*]

Enter MACDUFF and LENNOX.

Macd. Was it so late, friend, ere you went to bed,
That you do lie so late ?

Port. Faith, sir, we were carousing till the second
cock. 160

Macd. I believe drink gave thee the lie last night.

Port. That it did, sir, i' the very throat on me : but I requited him for his lie ; and, I think, being too strong for him, though he took up my legs sometime, yet I made a shift to cast him.

Macd. Is thy master stirring ?

Enter MACBETH.

Our knocking has awaked him ; here he comes.

Len. Good morrow, noble sir.

Macb. Good morrow, both.

Macd. Is the king stirring, worthy thane?

Macb. Not yet.

Macd. He did command me to call timely on him : 170
I have almost slipp'd the hour.

Macb. I'll bring you to him.

Macd. I know this is a joyful trouble to you ;
But yet 'tis one.

Macb. The labour we delight in physics pain.
This is the door.

Macd. I'll make so bold to call,
For 'tis my limited service. [Exit.

Len. Goes the king hence to-day ?

Macb. He does : he did appoint so.

Len. The night has been unruly : where we lay,
Our chimneys were blown down ; and, as they say,
Lamentings heard i' the air ; strange screams of death, 180
And prophesying with accents terrible
Of dire combustion and confused events
New hatch'd to the woeful time : the obscure bird
Clamour'd the livelong night : some say, the earth
Was feverous and did shake.

Macb. 'Twas a rough night.

Len. My young remembrance cannot parallel
A fellow to it.

Re-enter MACDUFF.

Macd. O horror, horror, horror ! Tongue nor heart
Cannot conceive nor name thee !

Macb. } What's the matter ?
Len. }

Macd. Confusion now hath made his master-piece ! 190
Most sacrilegious murder hath broke ope
The Lord's anointed temple, and stole thence
The life o' the building !

Macb. What is't you say? the life?

Len. Mean you his majesty?

Macd. Approach the chamber, and destroy your sight
With a new Gorgon: do not bid me speak;
See, and then speak yourselves.

[*Exeunt Macbeth and Lennox.*

Awake, awake!

Ring the alarum-bell. Murder and treason!
Banquo and Donalbain! Malcolm! awake!
Shake off this downy sleep, death's counterfeit, 200
And look on death itself! up, up, and see
The great doom's image! Malcolm! Banquo!
As from your graves rise up, and walk like sprites,
To countenance this horror! Ring the bell. [*Bell rings.*

Enter LADY MACBETH.

Lady M. What's the business,
That such a hideous trumpet calls to parley
The sleepers of the house? speak, speak!

Macd. O gentle lady,
'Tis not for you to hear what I can speak:
The repetition, in a woman's ear,
Would murder as it fell.

Enter BANQUO.

O Banquo, Banquo, 210
Our royal master's murder'd!

Lady M. Woe, alas!
What, in our house?

Ban. Too cruel any where.
Dear Duff, I prithee, contradict thyself,
And say it is not so.

Re-enter MACBETH and LENNOX, with ROSS.

Macb. Had I but died an hour before this chance,
I had lived a blessed time; for, from this instant,

There's nothing serious in mortality :
All is but toys : renown and grace is dead ;
The wine of life is drawn, and the mere lees
Is left this vault to brag of.

220

Enter MALCOLM and DONALBAIN.

Don. What is amiss ?

Macb. You are and do not know't :

The spring, the head, the fountain of your blood
Is stopp'd ; the very source of it is stopp'd.

Macd. Your royal father's murder'd.

Mal. O, by whom ?

Len. Those of his chamber, as it seem'd had done't :
Their hands and faces were all badged with blood ;
So were their daggers, which unwiped we found
Upon their pillows :
They stared, and were distracted ; no man's life
Was to be trusted with them.

230

Macb. O, yet I do repent me of my fury,
That I did kill them.

Macd. Wherefore did you so ?

Macb. Who can be wise, amazed, temperate and furious,
Loyal and neutral, in a moment ? No man :
The expedition of my violent love
Outrun the pauser, reason. Here lay Duncan,
His silver skin laced with his golden blood ;
And his gash'd stabs look'd like a breach in nature
For ruin's wasteful entrance : there, the murderers,
Steep'd in the colours of their trade, their daggers
Unmannerly breach'd with gore : who could refrain,
That had a heart to love, and in that heart
Courage to make's love known ?

240

Lady M. Help me hence, ho !

Macd. Look to the lady.

Mal. [*Aside to Don.*] Why do we hold our tongues,
That most may claim this argument for ours ?

Don. [*Aside to Mal.*] What should be spoken here, where
our fate,
Hid in an augur-hole, may rush, and seize us?
Let's away;
Our tears are not yet brew'd.

Mal. [*Aside to Don.*] Nor our strong sorrow 250
Upon the foot of motion.

Ban. Look to the lady :
[*Lady Macbeth is carried out.*]

And when we have our naked frailties hid,
That suffer in exposure, let us meet,
And question this most bloody piece of work,
To know it further. Fears and scruples shake us :
In the great hand of God I stand ; and thence
Against the undivulged pretence I fight
Of treasonous malice.

Macd. And so do I.

All. So all.

Macb. Let's briefly put on manly readiness,
And meet i' the hall together.

All. Well contented. *Exeunt.* 260

[*Exeunt all but Malcolm and Donalbain.*]

Mal. What will you do? Let's not consort with them :
To show an unfelt sorrow is an office
Which the false man does easy. I'll to England.

Don. To Ireland, I ; our separated fortune
Shall keep us both the safer : where we are,
There's daggers in men's smiles : the near in blood,
The nearer bloody.

Mal. This murderous shaft that's shot
Hath not yet lighted, and our safest way
Is to avoid the aim. Therefore, to horse ;
And let us not be dainty of leave-taking, 270
But shift away : there's warrant in that theft
Which steals itself, when there's no mercy left. [*Exeunt.*]

SCENE II. *Outside Macbeth's castle.**Enter Ross and an old Man.*

Old M. Threescore and ten I can remember well :
Within the volume of which time I have seen
Hours dreadful and things strange ; but this sore night
Hath trifled former knowings.

Ross. Ah, good father,
Thou seest, the heavens, as troubled with man's act,
Threaten his bloody stage : by the clock, 'tis day,
And yet dark night strangles the travelling lamp :
Is 't night's predominance, or the day's shame,
That darkness does the face of earth entomb,
When living light should kiss it ?

Old Man. 'Tis unnatural, 10
Even like the deed that's done. On Tuesday last,
A falcon, towering in her pride of place,
Was by a mousing owl hawk'd at and kill'd.

Ross. And Duncan's horses—a thing most strange and
certain—
Beauteous and swift, the minions of their race,
Turn'd wild in nature, broke their stalls, flung out,
Contending 'gainst obedience, as they would make
War with mankind.

Old M. 'Tis said they eat each other.

Ross. They did so, to the amazement of mine eyes
That look'd upon 't. Here comes the good Macduff. 20

Enter MACDUFF.

How goes the world, sir, now ?

Macd. Why, see you not ?

Ross. Is 't known who did this more than bloody deed ?

Macd. Those that Macbeth hath slain.

Ross. Alas, the day !

What good could they pretend ?

Macd. They were suborn'd :

Malcolm and Donalbain, the king's two sons,
Are stol'n away and fled ; which puts upon them
Suspicion of the deed.

Ross. 'Gainst nature still !
Thrifless ambition, that wilt ravin up
Thine own life's means ! Then 'tis most like
The sovereignty will fall upon Macbeth.

30

Macd. He is already named, and gone to Scone
To be invested.

Ross. Where is Duncan's body ?

Macd. Carried to Colmekill,
The sacred storehouse of his predecessors,
And guardian of their bones.

Ross. Will you to Scone ?

Macd. No, cousin, I'll to Fife.

Ross. Well, I will thither.

Macd. Well, may you see things well done there : adieu !
Lest our old robes sit easier than our new !

Ross. Farewell, father.

Old M. God's benison go with you ; and with those
That would make good of bad, and friends of foes !

[*Exeunt.*

ACT III.

SCENE I. *Forres. The palace.*

Enter BANQUO.

Ban. Thou hast it now,—king, Cawdor, Glamis, all,
As the weird women promised, and, I fear,
Thou play'dst most foully for't : yet it was said
It should not stand in thy posterity,
But that myself should be the root and father
Of many kings. If there come truth from them—
As upon thee, Macbeth, their speeches shine—
Why, by the verities on thee made good,

May they not be my oracles as well,
And set me up in hope ? But hush ! no more. 10

*Sennet sounded. Enter MACBETH, as king, LADY MACBETH,
as queen, LENNOX, ROSS, Lords, Ladies, and Attendants.*

Macb. Here's our chief guest.

Lady M. If he had been forgotten,
It had been as a gap in our great feast,
And all-thing unbecoming.

Macb. To-night we hold a solemn supper, sir,
And I'll request your presence.

Ban. Let your highness
Command upon me ; to the which my duties
Are with a most indissoluble tie
For ever knit.

Macb. Ride you this afternoon ?

Ban. Ay, my good lord. 20

Macb. We should have else desired your good advice,
Which still hath been both grave and prosperous,
In this day's council ; but we'll take to-morrow.
Is't far you ride ?

Ban. As far, my lord, as will fill up the time
'Twixt this and supper : go not my horse the better,
I must become a borrower of the night
For a dark hour or twain.

Macb. Fail not our feast.

Ban. My lord, I will not.

Macb. We hear, our bloody cousins are bestow'd 30
In England and in Ireland, not confessing
Their cruel parricide, filling their hearers
With strange invention ; but of that to-morrow,
When therewithal we shall have cause of state
Craving us jointly. Hie you to horse : adieu,
Till you return at night. Goes Fleance with you ?

Ban. Ay, my good lord : our time does call upon 's.

Macb. I wish your horses swift and sure of foot ;

And so I do commend you to their backs.

Farewell.

[*Exit Banquo.* 40

Let every man be master of his time

Till seven at night : to make society

The sweeter welcome, we will keep ourself

Till supper-time alone : while then, God be with you !

[*Exeunt all but Macbeth, and an attendant.*

Sirrah, a word with you : attend those men

Our pleasure ?

Atten. They are, my lord, without the palace gate.

Macb. Bring them before us.

[*Exit Attendant.*

To be thus is nothing ;

But to be safely thus.—Our fears in Banquo

Stick deep ; and in his royalty of nature

50

Reigns that which would be fear'd : 'tis much he dares ;

And, to that dauntless temper of his mind,

He hath a wisdom that doth guide his valour

To act in safety. There is none but he

Whose being I do fear : and, under him,

My Genius is rebuked ; as, it is said,

Mark Antony's was by Cæsar. He chid the sisters

When first they put the name of king upon me,

And bade them speak to him : then prophet-like

They hail'd him father to a line of kings :

60

Upon my head they placed a fruitless crown,

And put a barren sceptre in my gripe,

Thence to be wrench'd with an unlineal hand,

No son of mine succeeding. If't be so,

For Banquo's issue have I filed my mind ;

For them the gracious Duncan have I murder'd ;

Put rancours in the vessel of my peace

Only for them ; and mine eternal jewel

Given to the common enemy of man,

To make them kings, the seed of Banquo kings !

70

Rather than so, come fate into the list,

And champion me to the utterance ! Who's there ?

Re-enter Attendant, with two Murderers.

Now go to the door, and stay there till we call.

[Exit Attendant.]

Was it not yesterday we spoke together?

First Mur. It was, so please your highness.

Macb.

Well then, now

Have you considered of my speeches? Know
That it was he in the times past which held you
So under fortune, which you thought had been
Our innocent self : this I made good to you
In our last conference, pass'd in probation with you, 80
How you were borne in hand, how cross'd, the instruments,
Who wrought with them, and all things else that might
To half a soul and to a notion crazed
Say 'Thus did Banquo.'

First Mur.

You made it known to us.

Macb. I did so, and went further, which is now
Our point of second meeting. Do you find
Your patience so predominant in your nature
That you can let this go? Are you so gossell'd
To pray for this good man and for his issue,
Whose heavy hand hath bow'd you to the grave 90
And beggar'd yours for ever?

First Mur.

We are men, my liege.

Macb. Ay, in the catalogue ye go for men ;
As hounds and greyhounds, mongrels, spaniels, curs,
Shoughs, water-rugs and demi-wolves are clept
All by the name of dogs : the valued file
Distinguishes the swift, the slow, the subtle,
The housekeeper, the hunter, every one
According to the gift which bounteous nature
Hath in him closed, whereby he does receive
Particular addition, from the bill 100
That writes them all alike : and so of men.
Now, if you have a station in the file,

Not 't the worst rank of manhood, say't ;
And I will put that business in your bosoms,
Whose execution takes your enemy off,
Grapples you to the heart and love of us,
Who wear our health but sickly in his life,
Which in his death were perfect.

Sec. Mur.

I am one, my liege,
Whom the vile blows and buffets of the world
Have so incensed that I am reckless what
I do to spite the world.

110

First Mur.

And I another
So weary with disasters, tugg'd with fortune,
That I would set my life on any chance,
To mend it, or be rid on 't.

Macb.

Both of you
Know Banquo was your enemy.

Both Mur.

True, my lord.

Macb. So is he mine ; and in such bloody distance,
That every minute of his being thrusts
Against my near'st of life : and though I could
With barefaced power sweep him from my sight
And bid my will avouch it, yet I must not,
For certain friends that are both his and mine,
Whose loves I may not drop, but wail his fall
Who I myself struck down ; and thence it is,
That I to your assistance do make love,
Masking the business from the common eye
For sundry weighty reasons.

120

Sec. Mur.

We shall, my lord,
Perform what you command us.

First Mur.

Though our lives—

Macb. Your spirits shine through you. Within this hour
at most

I will advise you where to plant yourselves ;
Acquaint you with the perfect spy o' the time,
The moment on 't ; for 't must be done to-night,

130

And something from the palace; always thought
 That I require a clearness: and with him—
 To leave no rubs nor botches in the work—
 Fleance his son, that keeps him company,
 Whose absence is no less material to me
 Than is his father's, must embrace the fate
 Of that dark hour. Resolve yourselves apart:
 I'll come to you anon.

Both Mur. We are resolved, my lord.

Macb. I'll call upon you straight: abide within. 140

[*Exeunt Murderers.*]

It is concluded. Banquo, thy soul's flight,
 If it find heaven, must find it out to-night. [*Exit.*]

SCENE II. *The palace.*

Enter LADY MACBETH and a Servant.

Lady M. Is Banquo gone from court?

Serv. Ay, madam, but returns again to-night.

Lady M. Say to the king, I would attend his leisure
 For a few words.

Serv. Madam, I will. [*Exit.*]

Lady M. Nought's had, all's spent,
 Where our desire is got without content:
 'Tis safer to be that which we destroy
 Than by destruction dwell in doubtful joy.

Enter MACBETH.

How now, my lord! why do you keep alone,
 Of sorriest fancies your companions making,
 Using those thoughts which should indeed have died 10
 With them they think on? Things without all remedy
 Should be without regard: what's done is done.

Macb. We have scotch'd the snake, not kill'd it:
 She'll close and be herself, whilst our poor malice

Remains in danger of her former tooth.
But let the frame of things disjoint, both the worlds suffer,
Ere we will eat our meal in fear and sleep
In the affliction of these terrible dreams
That shake us nightly : better be with the dead,
Whom we, to gain our peace, have sent to peace, 20
Than on the torture of the mind to lie
In restless ecstasy. Duncan is in his grave ;
After life's fitful fever he sleeps well ;
Treason has done his worst : nor steel, nor poison,
Malice domestic, foreign levy, nothing,
Can touch him further.

Lady M. Come on ;
Gentle my lord, sleek o'er your rugged looks ;
Be bright and jovial among your guests to-night.

Macb. So shall I, love ; and so, I pray, be you :
Let your remembrance apply to Banquo ; 30
Present him eminence, both with eye and tongue :
Unsafe the while, that we
Must lave our honours in these flattering streams,
And make our faces vizards to our hearts,
Disguising what they are.

Lady M. You must leave this.
Macb. O, full of scorpions is my mind, dear wife !
Thou know'st that Banquo, and his Fleance, lives.

Lady M. But in them nature's copy's not eterne.
Macb. There's comfort yet ; they are assailable ;
Then be thou jocund : ere the bat hath flown 40
His cloister'd flight, ere to black Hecate's summons
The shard-borne beetle with his drowsy hums
Hath rung night's yawning peal, there shall be done
A deed of dreadful note.

Lady M. What's to be done ?
Macb. Be innocent of the knowledge, dearest chuck,
Till thou applaud the deed. Come, seeling night,
Scarf up the tender eye of pitiful day ;

And with thy bloody and invisible hand
Cancel and tear to pieces that great bond
Which keeps me pale ! Light thickens ; and the crow 50
Makes wing to the rooky wood :
Good things of day begin to droop and drowse ;
Whiles night's black agents to their preys do rouse.
Thou marvell'st at my words : but hold thee still :
Things bad begun make strong themselves by ill.
So, prithee, go with me. [Exeunt.]

SCENE III. *A park near the palace*

Enter three Murderers.

First Mur. But who did bid thee join with us ?

Third Mur.

Macbeth.

Sec. Mur. He needs not our mistrust, since he delivers
Our offices and what we have to do
To the direction just.

First Mur. Then stand with us.
The west yet glimmers with some streaks of day :
Now spurs the lated traveller apace
To gain the timely inn ; and near approaches
The subject of our watch.

Third Mur. Hark ! I hear horses.

Ban. [*Within*] Give us a light there, ho !

Sec. Mur. Then 'tis he : the rest
That are within the note of expectation 10
Already are i' the court.

First Mur. His horses go about.

Third Mur. Almost a mile : but he does usually,
So all men do, from hence to the palace gate,
Make it their walk.

Sec. Mur. A light, a light !

Enter BANQUO, and FLEANCE with a torch.

Third Mur.

'Tis he.

First Mur. Stand to't.

Ban. It will be rain to-night.

First Mur.

Let it come down.

[*They set upon Banquo.*]

Ban. O, treachery ! Fly, good Fleance, fly, fly, fly !

Thou mayst revenge. O slave ! [*Dies. Fleance escapes.*]

Third Mur. Who did strike out the light ?

First Mur.

Was't not the way ?

Third Mur. There's but one down ; the son is fled.

Sec. Mur.

We have lost 20

Best half of our affair.

First Mur. Well, let's away, and say how much is done.

[*Exeunt.*]

SCENE IV. *The same. Hall in the Palace.*

A banquet prepared. Enter MACBETH, LADY MACBETH, ROSS, LENNOX, Lords, and Attendants.

Macb. You know your own degrees ; sit down : at first
And last the hearty welcome.

Lords.

Thanks to your majesty.

Macb. Ourself will mingle with society,
And play the humble host.
Our hostess keeps her state, but in best time
We will require her welcome.

Lady M. Pronounce it for me, sir, to all our friends ;
For my heart speaks they are welcome.

First Murderer appears at the door.

Macb. See, they encounter thee with their hearts' thanks.
Both sides are even : here I'll sit i' the midst : 10
Be large in mirth ; anon we'll drink a measure
The table round. [*Approaching the door.*] There's blood upon
thy face.

Mur. 'Tis Banquo's then.

Macb. 'Tis better thee without than he within.
Is he dispatch'd ?

Mur. My lord, his throat is cut ; that I did for him.

Macb. Thou art the best o' the cut-throats ; yet he's good
That did the like for Fleance : if thou didst it,
Thou art the nonpareil.

Mur. Most royal sir,
Fleance is 'scaped. 20

Macb. Then comes my fit again : I had else been perfect,
Whole as the marble, founded as the rock,
As broad and general as the casing air :
But now I am cabin'd, cribb'd, confined, bound in
To saucy doubts and fear. But Banquo's safe ?

Mur. Ay, my good lord ; safe in a ditch he bides,
With twenty trenched gashes on his head ;
The least a death to nature.

Macb. Thanks for that :
There the grown serpent lies ; the worm that's fled
Hath nature that in time will venom breed, 30
No teeth for the present. Get thee gone ; to-morrow
We'll hear ourselves again [Exit Murderer.

Lady M. My royal lord,
You do not give the cheer : the feast is sold
That is not often vouch'd, while 'tis a-making,
'Tis given with welcome : to feed were best at home ;
From thence the sauce to meat is ceremony ;
Meeting were bare without it.

Macb. Sweet remembrancer !
Now, good digestion wait on appetite,
And health on both !

Len. May't please your highness sit.

[*The Ghost of Banquo enters, and sits in Macbeth's place.*

Macb. Here had we now our country's honour roof'd, 40
Were the graced person of our Banquo present ;
Who may I rather challenge for unkindness
Than pity for mischance !

Ross. His absence, sir,
Lays blame upon his promise. Please't your highness
To grace us with your royal company.

Macb. The table's full.

Len. Here is a place reserved, sir.

Macb. Where?

Len. Here, my good lord. What is 't that moves your
highness?

Macb. Which of you have done this?

Lords. What, my good lord?

Macb. Thou canst not say I did it: never shake 50
Thy gory locks at me.

Ross. Gentlemen, rise: his highness is not well.

Lady M. Sit, worthy friends: my lord is often thus,
And hath been from his youth: pray you, keep seat;
The fit is momentary; upon a thought
He will again be well: if much you note him,
You shall offend him and extend his passion:
Feed, and regard him not. Are you a man?

Macb. Ay, and a bold one, that dare look on that
Which might appal the devil.

Lady M. O proper stuff! 60
This is the very painting of your fear:
This is the air-drawn dagger which, you said,
Led you to Duncan. O, these flaws and starts,
Impostors to true fear, would well become
A woman's story at a winter's fire,
Authorized by her grandam. Shame itself!
Why do you make such faces? When all's done,
You look but on a stool.

Macb. Prithee, see there! behold! look! lo! how say you?
Why, what care I? If thou canst nod, speak too. 70
If charnel-houses and our graves must send
Those that we bury back, our monuments
Shall be the maws of kites. [*Ghost vanishes.*]

Lady M. What, quite unmann'd in folly?

Macb. If I stand here, I saw him.

Lady M. Fie, for shame !

Macb. Blood hath been shed ere now, i' the olden time,
Ere humane statute purged the gentle weal ;
Ay, and since too, murders have been perform'd
Too terrible for the ear : the time has been
That, when the brains were out, the man would die,
And there an end ; but now they rise again, 80
With twenty mortal murders on their crowns,
And push us from our stools : this is more strange
Than such a murder is.

Lady M. My worthy lord,
Your noble friends do lack you.

Macb. I do forget,
Do not muse at me, my most worthy friends ;
I have a strange infirmity, which is nothing
To those that know me. Come, love and health to all ;
Then I'll sit down. Give me some wine ; fill full.
I drink to the general joy o' the whole table,
And to our dear friend Banquo, whom we miss ; 90
Would he were here ! to all, and him, we thirst,
And all to all.

Lords. Our duties, and the pledge.

Re-enter Ghost.

Macb. Avaunt ! and quit my sight ! let the earth hide
thee !

Thy bones are marrowless, thy blood is cold ;
Thou hast no speculation in those eyes
Which thou dost glare with !

Lady M. Think of this, good peers,
But as a thing of custom : 'tis no other ;
Only it spoils the pleasure of the time.

Macb. What man dare, I dare ;
Approach thou like the rugged Russian bear, 100
The arm'd rhinoceros, or the Hyrcan tiger ;

Take any shape but that, and my firm nerves
Shall never tremble : or be alive again,
And dare me to the desert with thy sword ;
If trembling I inhabit then, protest me
The baby of a girl. Hence, horrible shadow !
Unreal mockery, hence ! *[Ghost vanishes.*

Why, so : being gone,
I am a man again. Pray you, sit still.
Lady M. You have displaced the mirth, broke the good
meeting,
With most admired disorder.

Macb. Can such things be, 110
And overcome us like a summer's cloud,
Without our special wonder ? You make me strange
Even to the disposition that I owe,
When now I think you can behold such sights,
And keep the natural ruby of your cheeks,
When mine is blanch'd with fear.

Ross. What sights, my lord ?

Lady M. I pray you, speak not ; he grows worse and worse ;
Question enrages him. At once, good night :
Stand not upon the order of your going,
But go at once.

Len. Good night ; and better health 120
Attend his majesty !

Lady M. A kind good night to all !
[Exeunt all but Macbeth and Lady M.]

Macb. It will have blood ; they say, blood will have blood :
Stones have been known to move and trees to speak ;
Augurs and understood relations have
By magot-pies and choughs and rooks brought forth
The secret'st man of blood. What is the night ?

Lady M. Almost at odds with morning, which is which.

Macb. How say'st thou, that Macduff denies his person
At our great bidding ?

Lady M. Did you send to him, sir ?

Macb. I hear it by the way ; but I will send : 130
There's not a one of them but in his house
I keep a servant fee'd. I will to-morrow,
And betimes I will, to the weird sisters :
More shall they speak ; for now I am bent to know,
By the worst means, the worst. For mine own good,
All causes shall give way : I am in blood
Stepp'd in so far that, should I wade no more,
Returning were as tedious as go o'er :
Strange things I have in head, that will to hand ;
Which must be acted ere they may be scann'd. 140

Lady M. You lack the season of all natures, sleep.

Macb. Come, we'll to sleep. My strange and self-abuse
Is the initiate fear that wants hard use :
We are yet but young in deed. [Exeunt.]

SCENE V. A Heath.

Thunder. Enter the three Witches, meeting HECATE.

First Witch. Why, how now, Hecate ! you look angrily.

Hec. Have I not reason, beldams as you are,
Saucy and overbold ? How did you dare
To trade and traffic with Macbeth
In riddles and affairs of death ;
And I, the mistress of your charms,
The close contriver of all harms,
Was never call'd to bear my part,
Or show the glory of our art ?
And, which is worse, all you have done 10
Hath been but for a wayward son,
Spiteful and wrathful, who, as others do,
Loves for his own ends, not for you.
But make amends now : get you gone,
And at the pit of Acheron
Meet me i' the morning : thither he
Will come to know his destiny :

Your vessels and your spells provide,
Your charms and every thing beside.
I am for the air ; this night I'll spend
20
Unto a dismal and a fatal end :
Great business must be wrought ere noon :
Upon the corner of the moon
There hangs a vaporous drop profound ;
I'll catch it ere it come to ground :
And that distill'd by magic sleights
Shall raise such artificial sprites
As by the strength of their illusion
Shall draw him on to his confusion :
He shall spurn fate, scorn death, and bear
30
His hopes 'bove wisdom, grace and fear :
And you all know, security
Is mortals' chiefest enemy.

[*Music and a song within* : 'Come away, come away,' &c.
Hark ! I am call'd ; my little spirit, see,
Sits in a foggy cloud, and stays for me. [Exit.

First Witch. Come, let's make haste ; she'll soon be back
again. [Exeunt.

SCENE VI. *Forres. The palace.*

Enter LENNOX and another Lord.

Len. My former speeches have but hit your thoughts,
Which can interpret further : only, I say,
Things have been strangely borne. The gracious Duncan
Was pitied of Macbeth : marry, he was dead :
And the right-valiant Banquo walk'd too late ;
Whom, you may say, if't please you, Fleance kill'd,
For Fleance fled : men must not walk too late.
Who cannot want the thought how monstrous
It was for Malcolm and for Donalbain
To kill their gracious father ? damned fact !
10
How it did grieve Macbeth ! did he not straight

In pious rage the two delinquents tear,
That were the slaves of drink and thralls of sleep?
Was not that nobly done? Ay, and wisely too;
For 'twould have anger'd any heart alive
To hear the men deny't. So that, I say,
He has borne all things well: and I do think
That had he Duncan's sons under his key—
As, an't please heaven he shall not—they should find
What 'twere to kill a father; so should Fleance. 20
But, peace! for from broad words and 'cause he fail'd
His presence at the tyrant's feast, I hear
Macduff lives in disgrace: sir, can you tell
Where he bestows himself?

Lord. The son of Duncan,
From whom this tyrant holds the due of birth,
Lives in the English court, and is received
Of the most pious Edward with such grace
That the malevolence of fortune nothing
Takes from his high respect: thither Macduff
Is gone to pray the holy king, upon his aid 30
To wake Northumberland and warlike Siward:
That, by the help of these—with him above
To ratify the work—we may again
Give to our tables meat, sleep to our nights,
Free from our feasts and banquets bloody knives,
Do faithful homage and receive free honours:
All which we pine for now: and this report
Hath so exasperate the king that he
Prepares for some attempt of war.

Len. Sent he to Macduff?

Lord. He did: and with an absolute 'Sir, not I,' 40
The cloudy messenger turns me his back,
And hums, as who should say 'You'll rue the time
That clogs me with this answer.'

Len. And that well might
Advise him to a caution, to hold what distance

His wisdom can provide. Some holy angel
Fly to the court of England and unfold
His message ere he come, that a swift blessing
May soon return to this our suffering country
Under a hand accursed !

Lord.

I'll send my prayers with him.

[*Exeunt.*]

ACT IV.

SCENE I. *A cavern. In the middle, a boiling cauldron.*

Thunder. Enter the three Witches.

First Witch. Thrice the brinded cat hath mew'd.

Sec. Witch. Thrice and once the hedge-pig whined.

Third Witch. Harpier cries ; 'Tis time, 'tis time.

First Witch. Round about the cauldron go ;

In the poison'd entrails throw.

Toad, that under the cold stone

Days and nights has thirty one

Swelter'd venom sleeping got,

Boil thou first i' the charmed pot.

All. Double, double toil and trouble ;

10

Fire burn, and cauldron bubble.

Sec. Witch. Fillet of a fenny snake,

In the cauldron boil and bake ;

Eye of newt and toe of frog,

Wool of bat and tongue of dog,

Adder's fork and blind-worm's sting,

Lizard's leg and howlet's wing,

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

All. Double, double toil and trouble ;

20

Fire burn, and cauldron bubble.

Third Witch. Scale of dragon, tooth of wolf,
Witches' mummy, maw and gulf

Of the ravin'd salt-sea shark,
Root of hemlock digg'd i' the dark,
Liver of blaspheming Jew,
Gall of goat, and slips of yew
Sliver'd in the moon's eclipse,
Nose of Turk and Tartar's lips,
Finger of birth-strangled babe
Ditch-deliver'd by a drab,
Make the gruel thick and slab :
Add thereto a tiger's chaudron,
For the ingredients of our cauldron.

30

All. Double, double toil and trouble ;
Fire burn, and cauldron bubble.

Sec. Witch. Cool it with a baboon's blood,
Then the charm is firm and good.

Enter HECATE to the other three Witches.

Hec. O, well done ! I commend your pains ;
And every one shall share i' the gains ;
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.

40

[Music and a song : 'Black spirits,' etc.

[Hecate retires.

Sec. Witch. By the pricking of my thumbs,
Something wicked this way comes.
Open, locks,
Whoever knocks !

Enter MACBETH.

Macb. How now, you secret, black, and midnight hags !
What is't you do ?

All. A deed without a name.

Macb. I conjure you, by that which you profess,
Howe'er you come to know it, answer me : 50

Though you untie the winds and let them fight
Against the churches ; though the yesty waves
Confound and swallow navigation up ;
Though bladed corn be lodged and trees blown down ;
Though castles topple on their warder's heads ;
Though palaces and pyramids do slope
Their heads to their foundations ; though the treasure
Of nature's germens tumble altogether,
Even till destruction sicken ; answer me 60
To what I ask you.

First Witch. Speak.

Sec. Witch. Demand.

Third Witch. We'll answer.

First Witch. Say, if thou'dst rather hear it from our
mouths,

Or from our masters ?

Macb. Call 'em ; let me see 'em.

First Witch. Pour in sow's blood, that hath eaten
Her nine farrow : grease that's sweaten
From the murderer's gibbet throw
Into the flame.

All. Come, high or low ;
Thyself and office deftly show !

Thunder. *First Apparition : an armed Head.*

Macb. Tell me, thou unknown power,—

First Witch. He knows thy thought :
Hear his speech, but say thou nought. 70

First App. Macbeth ! Macbeth ! Macbeth ! beware
Macduff ;

Beware the thane of Fife. Dismiss me. Enough.

[*Descends.*

Macb. Whate'er thou art, for thy good caution, thanks ;
Thou hast harp'd my fear aright : but one word more,—

First Witch. He will not be commanded : here's another,
More potent than the first.

Thunder. Second Apparition : a bloody Child.

Sec. App. Macbeth ! Macbeth ! Macbeth !

Macb. Had I three ears I'd hear thee.

Sec. App. Be bloody, bold, and resolute ; laugh to scorn
The power of man, for none of woman born 80
Shall harm Macbeth. [*Descends.*]

Macb. Then live, Macduff : what need I fear of thee ?

But yet I'll make assurance doubly sure,
And take a bond of fate : thou shalt not live ;
That I may tell pale-hearted fear it lies ;
And sleep in spite of thunder.

*Thunder. Third Apparition : a Child crowned, with a tree
in his hand.*

What is this

That rises like the issue of a king,
And wears upon his baby-brow the round
And top of sovereignty ?

All. Listen, but speak not to't.

Third App. Be lion-mettled, proud ; and take no care 90
Who chafes, who frets, or where conspirers are :
Macbeth shall never vanquish'd be until
Great Birnam wood to high Dunsinane hill
Shall come against him. [*Descends.*]

Macb. That will never be :

Who can impress the forest, bid the tree
Unfix his earth-bound root ? Sweet bodements ! good !
Rebellion's head, rise never till the wood
Of Birnam rise, and our high-placed Macbeth
Shall live the lease of nature, pay his breath
To time and mortal custom. Yet my heart 100
Throbs to know one thing : tell me, if your art
Can tell so much : shall Banquo's issue ever
Reign in this kingdom ?

All.

Seek to know no more.

~~~~~

*Macb.* I will be satisfied : deny me this  
And an eternal curse fall on you ! Let me know.  
Why sinks that cauldron ? and what noise is this ?

[*Hautboys.*

*First Witch.* Show !

*Sec. Witch.* Show !

*Third Witch.* Show !

*All.* Show his eyes, and grieve his heart ; 110  
Come like shadows, so depart !

*A show of Eight Kings, the last with a glass in his hand ;  
Banquo's Ghost following.*

*Macb.* Thou art too like the spirit of Banquo ; down !  
Thy crown does sear mine eye-balls. And thy hair,  
Thou other gold-bound brow, is like the first.  
A third is like the former. Filthy hags !  
Why do you show me this ? A fourth ! Start, eyes !  
What, will the line stretch out to the crack of doom ?  
Another yet ! A seventh ! I'll see no more :  
And yet the eighth appears, who bears a glass 120  
Which shows me many more ; and some I see  
That two-fold balls and treble sceptres carry :  
Horrible sight ! Now, I see, 'tis true ;  
For the blood-bolter'd Banquo smiles upon me,  
And points at them for his. [*Apparitions vanish.*] What, is  
this so ?

*First Witch.* Ay, sir, all this is so : but why  
Stands Macbeth thus amazedly ?  
Come, sisters, cheer we up his sprights  
And show the best of our delights :  
I'll charm the air to give a sound,  
While you perform your antic round ; 130  
That this great king may kindly say,  
Our duties did his welcome pay.

[*Music. The witches dance, and then vanish, with  
Hecate.*

*Macb.* Where are they? Gone? Let this pernicious hour  
Stand aye accursed in the calendar!  
Come in, without there!

*Enter LENNOX.*

*Len.* What's your grace's will?

*Macb.* Saw you the weird sisters?

*Len.* No, my lord.

*Macb.* Came they not by you?

*Len.* No, indeed, my lord.

*Macb.* Infected be the air whereon they ride;  
And damn'd all those that trust them! I did hear  
The galloping of horse: who was't came by? 140

*Len.* 'Tis two or three, my lord, that bring you word  
Macduff is fled to England.

*Macb.* Fled to England!

*Len.* Ay, my good lord.

*Macb.* [*Aside.*] Time, thou anticipatest my dread exploits:  
The flighty purpose never is o'ertook  
Unless the deed go with it: from this moment  
The very firstlings of my heart shall be  
The firstlings of my hand. And even now,  
To crown my thoughts with acts, be it thought and done:  
The castle of Macduff I will surprise; 150  
Seize upon Fife; give to the edge o' the sword  
His wife, his babes, and all unfortunate souls  
That trace him in his line. No boasting like a fool;  
This deed I'll do before this purpose cool.  
But no more sights!—Where are these gentlemen?  
Come, bring me where they are. [*Exeunt.*]

SCENE II. *Fife. Macduff's castle.*

*Enter LADY MACDUFF, her Son, and ROSS.*

*L. Macd.* What hath he done, to make him fly the land?

*Ross.* You must have patience, madam.



*L. Macd.* He had none :  
His flight was madness : when our actions do not,  
Our fears do make us traitors.

*Ross.* You know not  
Whether it was his wisdom or his fear.

*L. Macd.* Wisdom ! to leave his wife, to leave his babes,  
His mansion and his titles in a place  
From whence himself does fly ? He loves us not ;  
He wants the natural touch : for the poor wren,  
The most diminutive of birds, will fight, 10  
Her young ones in her nest, against the owl.  
All is the fear and nothing is the love ;  
As little is the wisdom, where the flight  
So runs against all reason.

*Ross.* My dearest coz,  
I pray you, school yourself : but for your husband,  
He is noble, wise, judicious, and best knows  
The fits o' the season. I dare not speak much further ;  
But cruel are the times, when we are traitors  
And do not know ourselves, when we hold rumour  
From what we fear, yet know not what we fear, 20  
But float upon a wild and violent sea  
Each way and move. I take my leave of you :  
Shall not be long but I'll be here again :  
Things at the worst will cease, or else climb upward  
To what they were before. My pretty cousin,  
Blessing upon you !

*L. Macd.* Father'd he is, and yet he's fatherless.

*Ross.* I am so much a fool, should I stay longer,  
It would be my disgrace and your discomfort :  
I take my leave at once. [Exit.

*L. Macd.* Sirrah, your father's dead : 30  
And what will you do now ? How will you live ?

*Son.* As birds do, mother.

*L. Macd.* What, with worms and flies ?

*Son.* With what I get, I mean ; and so do they.

*L. Macd.* Poor bird ! thou 'ldst never fear the net nor lime,  
The pitfall nor the gin.

*Son.* Why should I, mother ? Poor birds they are not set  
for.

My father is not dead, for all your saying.

*L. Macd.* Yea, he is dead : how wilt thou do for a father ?

*Son.* Nay, how will you do for a husband ?

*L. Macd.* Why, I can buy me twenty at any market. 40

*Son.* Then you 'll buy 'em to sell again.

*L. Macd.* Thou speak'st with all thy wit ; and yet, i' faith,  
With wit enough for thee.

*Son.* Was my father a traitor, mother ?

*L. Macd.* Ay, that he was.

*Son.* What is a traitor ?

*L. Macd.* Why, one that swears and lies.

*Son.* And be all traitors that do so ?

*L. Macd.* Every one that does so is a traitor, and must be  
hanged. 50

*Son.* And must they all be hanged that swear and lie ?

*L. Macd.* Every one.

*Son.* Who must hang them ?

*L. Macd.* Why, the honest men.

*Son.* Then the liars and swearers are fools, for there are  
liars and swearers enow to beat the honest men and hang up  
them.

*L. Macd.* Now, God help thee, poor monkey ! But how  
wilt thou do for a father ? 60

*Son.* If he were dead, you 'ld weep for him : if you would  
not, it were a good sign that I should quickly have a new  
father.

*L. Macd.* Poor prattler, how thou talk'st !

*Enter a Messenger.*

*Mess.* Bless you, fair dame ! I am not to you known,  
Though in your state of honour I am perfect.  
I doubt some danger does approach you nearly :

If you will take a homely man's advice,  
Be not found here ; hence, with your little ones.  
To fright you thus, methinks, I am too savage ; 70  
To do worse to you were fell cruelty,  
Which is too nigh your person. Heaven preserve you !  
I dare abide no longer. [Exit.

*L. Macd.* Whither should I fly ?  
I have done no harm. But I remember now  
I am in this earthly world ; where to do harm  
Is often laudable, to do good sometime  
Accounted dangerous folly : why then, alas,  
Do I put up that womanly defence,  
To say I have done no harm ?

*Enter Murderers.*

What are these faces ?

*First Mur.* Where is your husband ? 80

*L. Macd.* I hope in no place so unsanctified  
Where such as thou mayst find him.

*First Mur.* He's a traitor.

*Son.* Thou liest, thou shag-hair'd villain !

*First Mur.* What, you egg !  
[Stabbing him.

Young fry of treachery !

*Son.* He has kill'd me, mother :

Run away, I pray you ! [Dies.

[Exit Lady Macduff, crying ' Murder !'

*Exeunt Murderers, following her.*

SCENE III. *England. Before the King's palace.*

*Enter MALCOLM and MACDUFF.*

*Mal.* Let us seek out some desolate shade, and there,  
Weep our sad bosoms empty.

*Macd.* Let us rather  
Hold fast the mortal sword, and like good men

Bestride our down-fall'n birthdom : each new morn  
New widows howl, new orphans cry, new sorrows  
Strike heaven on the face, that it resounds  
As if it felt with Scotland and yell'd out  
Like syllable of dolour.

*Mal.* What I believe I'll wail,  
What know believe, and what I can redress,  
As I shall find the time to friend, I will. 10  
What you have spoke, it may be so perchance.  
This tyrant, whose sole name blisters our tongues,  
Was once thought honest : you have loved him well ;  
He hath not touch'd you yet. I am young ; but something  
You may deserve of him through me, and wisdom  
To offer up a weak poor innocent lamb  
To appease an angry god.

*Macd.* I am not treacherous.

*Mal.* But Macbeth is.  
A good and virtuous nature may recoil  
In an imperial charge. But I shall crave your pardon ; 20  
That which you are my thoughts cannot transpose :  
Angels are bright still, though the brightest fell :  
Though all things foul would wear the brows of grace,  
Yet grace must still look so.

*Macd.* I have lost my hopes.

*Mal.* Perchance even there where I did find my doubts.  
Why in that rawness left you wife and child,  
Those precious motives, those strong knots of love,  
Without leave-taking ? I pray you,  
Let not my jealousies be your dishonours,  
But mine own safeties. You may be rightly just, 30  
Whatever I shall think.

*Macd.* Bleed, bleed, poor country !  
Great tyranny, lay thou thy basis sure,  
For goodness dare not check thee : wear thou thy wrongs ;  
The title is affeer'd ! Fare thee well, lord :  
I would not be the villain that thou think'st

For the whole space that's in the tyrant's grasp,  
And the rich East to boot.

*Mal.* Be not offended :  
I speak not as in absolute fear of you.  
I think our country sinks beneath the yoke ;  
It weeps, it bleeds ; and each new day a gash 40  
Is added to her wounds : I think withal  
There would be hands uplifted in my right ;  
And here from gracious England have I offer  
Of goodly thousands ; but, for all this,  
When I shall tread upon the tyrant's head,  
Or wear it on my sword, yet my poor country  
Shall have more vices than it had before,  
More suffer and more sundry ways than ever,  
By him that shall succeed.

*Macd.* What should he be ?

*Mal.* It is myself I mean : in whom I know 50  
All the particulars of vice so grafted  
That, when they shall be open'd, black Macbeth  
Will seem as pure as snow, and the poor state  
Esteem him as a lamb, being compared  
With my confineless harms.

*Macd.* Not in the legions  
Of horrid hell can come a devil more damn'd  
In evils to top Macbeth.

*Mal.* I grant him bloody,  
Luxurious, avaricious, false, deceitful,  
Sudden, malicious, smacking of every sin  
That has a name : but there's no bottom, none, 60  
In my voluptuousness : your wives, your daughters,  
Your matrons and your maids, could not fill up  
The cistern of my lust, and my desire  
All continent impediments would o'erbear  
That did oppose my will : better Macbeth  
Than such an one to reign.

*Macd.* Boundless intemperance

In nature is a tyranny ; it hath been  
The untimely emptying of the happy throne  
And fall of many kings. But fear not yet  
To take upon you what is yours : you may  
Convey your pleasures in a spacious plenty,  
And yet seem cold, the time you may so hoodwink.  
We have willing dames enough ; there cannot be  
That vulture in you, to devour so many  
As will to greatness dedicate themselves,  
Finding it so inclined.

70

*Mal.*

With this there grows

In my most ill-composed affection such  
A stanchless avarice that, were I king,  
I should cut off the nobles for their lands,  
Desire his jewels and this other's house :  
And my more-having would be as a sauce  
To make me hunger more ; that I should forge  
Quarrels unjust against the good and loyal,  
Destroying them for wealth.

80

*Macd.*

This avarice

Sticks deeper, grows with more pernicious root  
Than summer-seeming lust, and it hath been  
The sword of our slain kings : yet do not fear ;  
Scotland hath foisons to fill up your will,  
Of your mere own : all these are portable,  
With other graces weigh'd.

90

*Mal.* But I have none : the king-becoming graces,  
As justice, verity, temperance, stableness,  
Bounty, perseverance, mercy, lowliness,  
Devotion, patience, courage, fortitude,  
I have no relish of them, but abound  
In the division of each several crime,  
Acting it many ways. Nay, had I power, I should  
Pour the sweet milk of concord into hell,  
Uproar the universal peace, confound  
All unity on earth.

*Macd.* O Scotland, Scotland !

100

*Mal.* If such a one be fit to govern, speak :  
I am as I have spoken.

*Macd.* Fit to govern !

No, not to live. O nation miserable,  
With an untitled tyrant bloody-scepter'd,  
When shalt thou see thy wholesome days again,  
Since that the truest issue of thy throne  
By his own interdiction stands accurs'd,  
And does blaspheme his breed ? Thy royal father  
Was a most sainted king : the queen that bore thee,  
Oftener upon her knees than on her feet,  
Died every day she lived. Fare thee well !  
These evils thou repeat'st upon thyself  
Have banish'd me from Scotland. O my breast,  
Thy hope ends here !

110

*Mal.* Macduff, this noble passion,  
Child of integrity, hath from my soul  
Wiped the black scruples, reconciled my thoughts  
To thy good truth and honour. Devilish Macbeth  
By many of these trains hath sought to win me  
Into his power, and modest wisdom plucks me  
From over-credulous haste : but God above  
Deal between thee and me ! for even now  
I put myself to thy direction, and  
Unspeak mine own detraction, here abjure  
The taints and blames I laid upon myself,  
For strangers to my nature. I am yet  
Unknown to woman, never was forsworn,  
Scarcely have coveted what was mine own,  
At no time broke my faith, would not betray  
The devil to his fellow and delight  
No less in truth than life : my first false speaking  
Was this upon myself : what I am truly,  
Is thine and my poor country's to command :  
Whither indeed, before thy here-approach,

120

130

Old Siward, with ten thousand warlike men,  
Already at a point, was setting forth.  
Now we'll together ; and the chance of goodness  
Be like our warranted quarrel ! Why are you silent ?

*Macd.* Such welcome and unwelcome things at once  
'Tis hard to reconcile.

*Enter a Doctor.*

*Mal.* Well ; more anon.—Comes the king forth, I pray  
you? 140

*Doct.* Ay, sir ; there are a crew of wretched souls  
That stay his cure : their malady convinces  
The great assay of art ; but at his touch—  
Such sanctity hath heaven given his hand—  
They presently amend.

*Mal.* I thank you, doctor. [*Exit Doctor.*]

*Macd.* What's the disease he means ?

*Mal.* 'Tis call'd the evil :  
A most miraculous work in this good king ;  
Which often, since my here-remain in England,  
I have seen him do. How he solicits heaven,  
Himself best knows : but strangely-visited people, 150  
All swoln and ulcerous, pitiful to the eye,  
The mere despair of surgery, he cures,  
Hanging a golden stamp about their necks,  
Put on with holy prayers : and 'tis spoken,  
To the succeeding royalty he leaves  
The healing benediction. With this strange virtue  
He hath a heavenly gift of prophecy,  
And sundry blessings hang about his throne,  
That speak him full of grace.

*Enter Ross.*

*Macd.* See, who comes here ?

*Mal.* My countryman ; but yet I know him not. 160

*Macd.* My ever-gentle cousin, welcome hither.



*Mal.* I know him now. Good God, betimes remove  
The means that makes us strangers !

*Ross.* Sir, amen.

*Macd.* Stands Scotland where it did ?

*Ross.* Alas, poor country !

Almost afraid to know itself. It cannot  
Be call'd our mother, but our grave ; where nothing,  
But who knows nothing, is once seen to smile ;  
Where sighs and groans and shrieks that rend the air  
Are made, not mark'd ; where violent sorrow seems  
A modern ecstasy : the dead man's knell 170  
Is there scarce ask'd for who ; and good men's lives  
Expire before the flowers in their caps,  
Dying or ere they sicken.

*Macd.* O, relation

Too nice, and yet too true !

*Mal.* What's the newest grief ?

*Ross.* That of an hour's age doth hiss the speaker :

Each minute teems a new one.

*Macd.* How does my wife ?

*Ross.* Why, well.

*Macd.* And all my children ?

*Ross.* Well too.

*Macd.* The tyrant has not batter'd at their peace ?

*Ross.* No ; they were well at peace when I did leave 'em.

*Macd.* Be not a niggard of your speech : how goes 't ? 180

*Ross.* When I came hither to transport the tidings,  
Which I have heavily borne, there ran a rumour  
Of many worthy fellows that were out ;  
Which was to my belief witness'd the rather,  
For that I saw the tyrant's power a-foot :  
Now is the time of help ; your eye in Scotland  
Would create soldiers, make our women fight,  
To doff their dire distresses.

*Mal.* Be't their comfort

We are coming thither : gracious England hath

Lent us good Siward and ten thousand men ; 190  
An older and a better soldier none  
That Christendom gives out.

*Ross.*                               What could I answer  
This comfort with the like! But I have words  
That would be howl'd out in the desert air,  
Where hearing should not latch them.

*Macd.*                               What concern they?  
The general cause? or is it a fee-grief  
Due to some single breast?

*Ross.*                               No mind that's honest  
But in it shares some woe; though the main part  
Pertains to you alone.

*Macd.*                               If it be mine,  
Keep it not from me, quickly let me have it. 200

*Ross.* Let not your ears despise my tongue for ever,  
Which shall possess them with the heaviest sound  
That ever yet they heard.

*Macd.*                               Hum! I guess at it.

*Ross.* Your castle is surprised; your wife and babes  
Savagely slaughter'd: to relate the manner,  
Were, on the quarry of these murder'd deer,  
To add the death of you.

*Mal.*                               Merciful heaven!  
What, man! ne'er pull your hat upon your brows;  
Give sorrow words: the grief that does not speak  
Whispers the o'er-fraught heart and bids it break. 210

*Macd.* My children too?

*Ross.*                               Wife, children, servants, all  
That could be found.

*Macd.*                               And I must be from thence!  
My wife kill'd too?

*Ross.*                               I have said.

*Mal.*                               Be comforted:  
Let's make us medicines of our great revenge,  
To cure this deadly grief.

*Macd.* He has no children. All my pretty ones?  
Did you say all? O hell-kite! All?  
What, all my pretty chickens and their dam  
At one fell swoop?

*Mal.* Dispute it like a man.

*Macd.* I shall do so ; 220

But I must also feel it as a man :  
I cannot but remember such things were,  
That were most precious to me. Did heaven look on,  
And would not take their part? Sinful Macduff,  
They were all struck for thee! naught that I am,  
Not for their own demerits, but for mine,  
Fell slaughter on their souls. Heaven rest them now!

*Mal.* Be this the whetstone of your sword: let grief  
Convert to anger; blunt not the heart, enrage it.

*Macd.* O, I could play the woman with mine eyes 230  
And braggart with my tongue! But, gentle heavens,  
Cut short all intermission; front to front  
Bring thou this fiend of Scotland and myself;  
Within my sword's length set him; if he 'scape,  
Heaven forgive him too!

*Mal.* This tune goes manly.  
Come, go we to the king; our power is ready;  
Our lack is nothing but our leave: Macbeth  
Is ripe for shaking, and the powers above  
Put on their instruments. Receive what cheer you may:  
The night is long that never finds the day. [*Exeunt.* 240

## ACT V.

SCENE I. *Dunsinane. Ante-room in the castle.*

*Enter a Doctor of Physic and a Waiting Gentlewoman.*

*Doct.* I have two nights watched with you, but can perceive no truth in your report. When was it she last walked?

*Gent.* Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon 't, read it, afterwards seal it, and again return to bed ; yet all this while in a most fast sleep.

*Doct.* A great perturbation in nature, to receive at once the benefit of sleep, and do the effects of watching ! In this slumbry agitation, besides her walking and other actual performances, what, at any time, have you heard her say ?

*Gent.* That, sir, which I will not report after her. 13

*Doct.* You may to me : and 'tis most meet you should.

*Gent.* Neither to you nor any one ; having no witness to confirm my speech.

*Enter Lady MACBETH, with a taper.*

Lo you, here she comes ! This is her very guise ; and, upon my life, fast asleep. Observe her ; stand close.

*Doct.* How came she by that light ?

*Gent.* Why, it stood by her : she has light by her continually ; 'tis her command. 21

*Doct.* You see, her eyes are open.

*Gent.* Ay, but their sense is shut.

*Doct.* What is it she does now ? Look how she rubs her hands.

*Gent.* It is an accustomed action with her, to seem thus washing her hands : I have known her continue in this a quarter of an hour.

*Lady M.* Yet here 's a spot.

*Doct.* Hark ! she speaks : I will set down what comes from her, to satisfy my remembrance the more strongly. 31

*Lady M.* Out, damned spot ! out, I say !—One : two : why, then 'tis time to do 't.—Hell is murky !—Fie, my lord, fie ! a soldier, and afeard ? What need we fear who knows it, when none can call our power to account ?—Yet who would have thought the old man to have had so much blood in him.

*Doct.* Do you mark that?

*Lady M.* The Thane of Fife had a wife : where is she now?  
—What, will these hands ne'er be clean?—No more o' that,  
my lord, no more o' that : you mar all with this starting. 41

*Doct.* Go to, go to ; you have known what you should  
not.

*Gent.* She has spoke what she should not, I am sure of  
that : heaven knows what she has known.

*Lady M.* Here's the smell of the blood still : all the per-  
fumes of Arabia will not sweeten this little hand. Oh, oh,  
oh !

*Doct.* What a sigh is there ! The heart is sorely charged.

*Gent.* I would not have such a heart in my bosom for the  
dignity of the whole body. 51

*Doct.* Well, well, well,—

*Gent.* Pray God it be, sir.

*Doct.* This disease is beyond my practice : yet I have  
known those which have walked in their sleep who have  
died holily in their beds.

*Lady M.* Wash your hands, put on your nightgown ; look  
not so pale.—I tell you yet again, Banquo's buried ; he can-  
not come out on's grave.

*Doct.* Even so? 60

*Lady M.* To bed, to bed ! there's knocking at the gate :  
come, come, come, come, give me your hand. What's done  
cannot be undone.—To bed, to bed, to bed ! [*Exit.*]

*Doct.* Will she go now to bed ?

*Gent.* Directly.

*Doct.* Foul whisperings are abroad : unnatural deeds  
Do breed unnatural troubles : infected minds  
To their deaf pillows will discharge their secrets :  
More needs she the divine than the physician.  
God, God forgive us all ! Look after her ; 70  
Remove from her the means of all annoyance,  
And still keep eyes upon her. So, good night :  
My mind she has mated, and amazed my sight.

I think, but dare not speak.

*Gent.* Good night, good doctor.

[*Exeunt.*]

SCENE II. *The country near Dunsinane.*

*Drum and colours. Enter MENTEITH, CAITHNESS,  
ANGUS, LENNOX, and Soldiers.*

*Ment.* The English power is near, led on by Malcolm,  
His uncle Siward and the good Macduff :  
Revenge burn in them ; for their dear causes  
Would to the bleeding and the grim alarm  
Excite the mortified man.

*Ang.* Near Birnam wood  
Shall we well meet them ; that way are they coming.

*Caith.* Who knows if Donalbain be with his brother ?

*Len.* For certain, sir, he is not : I have a file  
Of all the gentry : there is Siward's son,  
And many unrough youths that even now  
Protest their first of manhood. 10

*Ment.* What does the tyrant ?

*Caith.* Great Dunsinane he strongly fortifies :  
Some say he's mad ; others that lesser hate him  
Do call it valiant fury : but, for certain,  
He cannot buckle his distemper'd cause  
Within the belt of rule.

*Ang.* Now does he feel  
His secret murders sticking on his hands ;  
Now minutely revolts upbraid his faith-breach ;  
Those he commands move only in command,  
Nothing in love : now does he feel his title 20  
Hang loose about him, like a giant's robe  
Upon a dwarfish thief.

*Ment.* Who then shall blame  
His pester'd senses to recoil and start,  
When all that is within him does condemn  
Itself for being there ?

*Caith.* Well, march we on,  
To give obedience where 'tis truly owed :  
Meet we the medicine of the sickly weal,  
And with him pour we in our country's purge  
Each drop of us.

*Len.* Or so much as it needs,  
To dew the sovereign flower and drown the weeds. 30  
Make we our march towards Birnam. [*Exeunt, marching.*]

SCENE III. *Dunsinane. A room in the castle.*

*Enter* MACBETH, Doctor, and Attendants.

*Macb.* Bring me no more reports ; let them fly all :  
Till Birnam wood remove to Dunsinane,  
I cannot taint with fear. What's the boy Malcolm ?  
Was he not born of woman ? The spirits that know  
All mortal consequences have pronounced me thus :  
' Fear not, Macbeth ; no man that's born of woman  
Shall e'er have power upon thee.' Then fly, false thanes,  
And mingle with the English epicures :  
The mind I sway by and the heart I bear  
Shall never sag with doubt nor shake with fear. 10

*Enter a Servant.*

The devil damn thee black, thou cream-faced loon !  
Where got'st thou that goose look ?

*Serv.* There is ten thousand—

*Macb.* Geese, villain ?

*Serv.* Soldiers, sir.

*Macb.* Go prick thy face, and over-red thy fear,  
Thou lily-liver'd boy. What soldiers, patch ?  
Death of thy soul ! those linen cheeks of thine  
Are counsellors to fear. What soldiers, whey-face ?

*Serv.* The English force, so please you.

*Macb.* Take thy face hence. [*Exit Servant.*]

Seyton !—I am sick at heart,

When I behold—Seyton, I say !—this push 20  
Will chair me ever, or disseat me now.  
I have lived long enough : my way of life  
Is fall'n into the sear, the yellow leaf ;  
And that which should accompany old age,  
As honour, love, obedience, troops of friends,  
I must not look to have ; but, in their stead,  
Curses, not loud but deep, mouth-honour, breath,  
Which the poor heart would fain deny, and dare not.  
Seyton !

*Enter SEYTON.*

*Sey.* What is your gracious pleasure ?

*Macb.* What news more ? 30

*Sey.* All is confirm'd, my lord, which was reported.

*Macb.* I'll fight till from my bones my flesh be hack'd.  
Give me my armour.

*Sey.* 'Tis not needed yet.

*Macb.* I'll put it on.

Send out moe horses ; skirr the country round ;  
Hang those that talk of fear. Give me mine armour.  
How does your patient, doctor ?

*Doct.* Not so sick, my lord,  
As she is troubled with thick-coming fancies,  
That keep her from her rest.

*Macb.* Cure her of that.

Canst thou not minister to a mind diseased, 40  
Pluck from the memory a rooted sorrow,  
Raze out the written troubles of the brain  
And with some sweet oblivious antidote  
Cleanse the stuff'd bosom of that perilous stuff  
Which weighs upon the heart ?

*Doct.* Therein the patient  
Must minister to himself.

*Macb.* Throw physic to the dogs ; I'll none of it.  
Come, put mine armour on ; give me my staff.



Seyton, send out—Doctor, the thanes fly from me.  
Come, sir, dispatch. If thou couldst, doctor, cast 50  
The water of my land, find her disease,  
And purge it to a sound and pristine health,  
I would applaud thee to the very echo,  
That should applaud again.—Pull 't off, I say.—  
What rhubarb, senna, or what purgative drug,  
Would scour these English hence? Hear'st thou of them?  
*Doct.* Ay, my good lord; your royal preparation  
Makes us hear something.

*Macb.* Bring it after me.  
I will not be afraid of death and bane,  
Till Birnam forest come to Dunsinane. 60  
*Doct.* [*Aside*] Were I from Dunsinane away and clear,  
Profit again should hardly draw me here. [*Exeunt.*]

SCENE IV. *Country near Birnam wood*

*Drum and colours.* Enter MALCOLM, old SIWARD and his Son,  
MACDUFF, MENTEITH, CAITHNESS, ANGUS, LENNOX, ROSS,  
and Soldiers, marching.

*Mal.* Cousins, I hope the days are near at hand  
That chambers will be safe.

*Ment.* We doubt it nothing.

*Siv.* What wood is this before us?

*Ment.* The wood of Birnam.

*Mal.* Let every soldier hew him down a bough  
And bear 't before him; thereby shall we shadow  
The numbers of our host and make discovery  
Err in report of us.

*Soldiers.* It shall be done.

*Siv.* We learn no other but the confident tyrant  
Keeps still in Dunsinane, and will endure  
Our setting down before 't.

*Mal.* 'Tis his main hope: 10  
For where there is advantage to be ta'en,

Both more and less have given him the revolt,  
And none serve with him but constrained things  
Whose hearts are absent too.

*Macd.* Let our just censures  
Attend the true event, and put we on  
Industrious soldiership.

*Siv.* The time approaches  
That will with due decision make us know  
What we shall say we have and what we owe.  
Thoughts speculative their unsure hopes relate,  
But certain issue strokes must arbitrate : 20  
Towards which advance the war. [*Exeunt, marching.*]

SCENE V. *Dunsinane. Within the castle.*

*Enter MACBETH, SEYTON, and Soldiers, with drum and colours.*

*Macb.* Hang out our banners on the outward walls ;  
The cry is still ' They come : ' our castle's strength  
Will laugh a siege to scorn : here let them lie  
Till famine and the ague eat them up :  
Were they not forced with those that should be ours,  
We might have met them dareful, beard to beard,  
And beat them backward home. [*A cry of women within.*]  
What is that noise ?

*Sey.* It is the cry of women, my good lord. [*Exit.*]

*Macb.* I have almost forgot the taste of fears :  
The time has been, my senses would have cool'd 10  
To hear a night-shriek ; and my fell of hair  
Would at a dismal treatise rouse and stir  
As life were in 't : I have supp'd full with horrors ;  
Direness, familiar to my slaughterous thoughts,  
Cannot once start me.

*Re-enter SEYTON.*

Wherefore was that cry ?

*Sey.* The queen, my lord, is dead.

*Macb.* She should have died hereafter ;  
There would have been a time for such a word.  
To-morrow, and to-morrow, and to-morrow,  
Creeps in this petty pace from day to day 20  
To the last syllable of recorded time,  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle !  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more : it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

*Enter a Messenger.*

Thou comest to use thy tongue ; thy story quickly.

*Mess.* Gracious my lord, 30  
I should report that which I saw,  
But know not how to do it.

*Macb.* Well, say, sir.

*Mess.* As I did stand my watch upon the hill,  
I look'd toward Birnam, and anon, methought,  
The wood began to move.

*Macb.* Liar and slave !

*Mess.* Let me endure your wrath, if't be not so :  
Within this three mile may you see it coming ;  
I say, a moving grove.

*Macb.* If thou speak'st false, 40  
Upon the next tree shalt thou hang alive,  
Till famine cling thee : if thy speech be sooth,  
I care not if thou dost for me as much.  
I pull in resolution, and begin  
To doubt the equivocation of the fiend  
That lies like truth : ' Fear not till Birnam wood  
Do come to Dunsinane : ' and now a wood  
Comes toward Dunsinane. Arm, arm, and out !  
If this which he avouches does appear,

There is nor flying hence nor tarrying here.  
I gin to be aweary of the sun,  
And wish the estate o' the world were now undone. 50  
Ring the alarum-bell ! Blow, wind ! come, wrack !  
At least we'll die with harness on our back. [Exeunt.

SCENE VI. *Dunsinane. Before the castle.*

*Drum and colours. Enter MALCOLM, old SIWARD, MACDUFF,  
and their Army, with boughs.*

*Mal.* Now near enough : your leavy screens throw down,  
And show like those you are. You, worthy uncle,  
Shall, with my cousin, your right-noble son,  
Lead our first battle : worthy Macduff and we  
Shall take upon 's what else remains to do,  
According to our order.

*Siv.* Fare you well.  
Do we but find the tyrant's power to-night,  
Let us be beaten, if we cannot fight.

*Macd.* Make all our trumpets speak ; give them all breath,  
Those clamorous harbingers of blood and death. 10  
[Exeunt.

SCENE VII. *Another part of the field.*

*Alarums. Enter MACBETH.*

*Macb.* They have tied me to a stake ; I cannot fly,  
But, bear-like, I must fight the course. What's he  
That was not born of woman ? Such a one  
Am I to fear, or none.

*Enter young SIWARD.*

*Yo. Siv.* What is thy name ?

*Macb.* Thou 'lt be afraid to hear it.

*Yo. Siv.* No ; though thou call'st thyself a hotter name  
Than any is in hell.

*Macb.* My name's Macbeth.

*Yo. Siw.* The devil himself could not pronounce a title  
More hateful to mine ear.

*Macb.* No, nor more fearful.

*Yo. Siw.* Thou liest, abhorred tyrant ; with my sword 10  
I'll prove the lie thou speak'st.

[*They fight and Young Siward is slain.*]

*Macb.* Thou wast born of woman.  
But swords I smile at, weapons laugh to scorn,  
Brandish'd by man that's of a woman born. [Exit.

*Alarums. Enter MACDUFF.*

*Macd.* That way the noise is. Tyrant, show thy face !  
If thou be'st slain and with no stroke of mine,  
My wife and children's ghosts will haunt me still.  
I cannot strike at wretched kerns, whose arms  
Are hired to bear their staves : either thou, Macbeth,  
Or else my sword with an unbatter'd edge  
I sheathe again undeeded. There thou should'st be ; 20  
By this great clatter, one of greatest note  
Seems bruted. Let me find him, fortune !  
And more I beg not. [Exit. *Alarums.*

*Enter MALCOLM and old SIWARD.*

*Siw.* This way, my lord ; the castle's gently render'd :  
The tyrant's people on both sides do fight ;  
The noble thanes do bravely in the war ;  
The day almost itself professes yours,  
And little is to do.

*Mal.* We have met with foes  
That strike beside us.

*Siw.* Enter, sir, the castle.

[*Exeunt. Alarums.*]

SCENE VIII. *Another part of the field.**Enter MACBETH.*

*Macb.* Why should I play the Roman fool, and die  
On mine own sword ? whiles I see lives, the gashes  
Do better upon them.

*Enter MACDUFF.*

*Macd.* Turn, hell-hound, turn !

*Macb.* Of all men else I have avoided thee :  
But get thee back ; my soul is too much charged  
With blood of thine already.

*Macd.* I have no words :  
My voice is in my sword : thou bloodier villain  
Than terms can give thee out ! *[They fight.]*

*Macb.* Thou lovest labour :  
As easy mayst thou the intrenchant air  
With thy keen sword impress as make me bleed : 10  
Let fall thy blade on vulnerable crests ;  
I bear a charmed life, which must not yield  
To one of woman born.

*Macd.* Despair thy charm ;  
And let the angel whom thou still has served  
Tell thee, Macduff was from his mother's womb  
Untimely ripp'd.

*Macb.* Accursed be that tongue that tells me so,  
For it hath cow'd my better part of man !  
And be these juggling fiends no more believed,  
That palter with us in a double sense ; 20  
That keep the word of promise to our ear,  
And break it to our hope. I'll not fight with thee.

*Macd.* Then yield thee, coward,  
And live to be the show and gaze o' the time :  
We'll have thee, as our rarer monsters are,  
Painted upon a pole, and underwrit,  
'Here may you see the tyrant.'

*Macb.* I will not yield  
To kiss the ground before young Malcolm's feet,  
And to be baited with the rabble's curse.  
Though Birnam wood be come to Dunsinane, 30  
And thou opposed, being of no woman born,  
Yet I will try the last. Before my body  
I throw my warlike shield. Lay on, Macduff,  
And damn'd be him that first cries 'Hold, enough!'  
[*Exeunt, fighting. Alarums.*]

*Retreat. Flourish. Enter, with drum and colours, MALCOLM,  
old SIWARD, ROSS, the other Thanes, and Soldiers.*

*Mal.* I would the friends we miss were safe arrived.  
*Siw.* Some must go off: and yet, by these I see  
So great a day as this is cheaply bought.  
*Mal.* Macduff is missing, and your noble son.  
*Ross.* Your son, my lord, has paid a soldier's debt :  
He only lived but till he was a man ; 40  
The which no sooner had his prowess confirm'd  
In the unshrinking station where he fought,  
But like a man he died.

*Siw.* Then he is dead ?  
*Ross.* Ay, and brought off the field : your cause of sorrow  
Must not be measured by his worth, for then  
It hath no end.

*Siw.* Had he his hurts before ?  
*Ross.* Ay, on the front.  
*Siw.* Why then, God's soldier be he !  
Had I as many sons as I have hairs,  
I would not wish them to a fairer death :  
And so, his knell is knoll'd.

*Mal.* He's worth more sorrow, 50  
And that I'll spend for him.

*Siw.* He's worth no more :  
They say he parted well, and paid his score :  
And so, God be with him ! Here comes newer comfort.

*Re-enter MACDUFF with MACBETH's head.*

*Macd.* Hail, king ! for so thou art : behold, where stands  
The usurper's cursed head : the time is free :  
I see thee compass'd with thy kingdom's pearl,  
That speak my salutation in their minds ;  
Whose voices I desire aloud with mine :  
Hail, King of Scotland !

*All.* Hail, King of Scotland ! [*Flourish.*

*Mal.* We shall not spend a large expense of time 60  
Before we reckon with your several loves,  
And make us even with you. My thanes and kinsmen,  
Henceforth be earls, the first that ever Scotland  
In such an honour named. What's more to do,  
Which would be planted newly with the time,  
As calling home our exiled friends abroad  
That fled the snares of watchful tyranny ;  
Producing forth the cruel ministers  
Of this dead butcher and his fiend-like queen,  
Who, as 'tis thought, by self and violent hands 70  
Took off her life ; this, and what needful else  
That calls upon us, by the grace of Grace,  
We will perform in measure, time and place :  
So, thanks to all at once and to each one,  
Whom we invite to see us crown'd at Scone.

[*Flourish.* *Exeunt.*



## NOTES.

### ACT I. SCENE I.

**STAGE DIRECTION.** *Enter three Witches.* For the nature and functions of the Witches, see Introduction. In regard to this short and, so to speak, fragmentary scene, Spalding, *Elizabethan Demonology*, pp. 102, 3, remarks, "It is, in fact, the fag-end of a witches' sabbath, which, if fully represented, would bear a strong resemblance to the scene at the commencement of the fourth act. But a long scene on such a subject would be tedious and unmeaning at the commencement of the play. The audience is therefore left to assume that the witches have met, performed their conjurations, obtained from the evil spirits the information concerning Macbeth's career that they desired to obtain, and perhaps have been commanded by the fiends to perform the mission they subsequently carry through. All that is needed for the dramatic effect is a slight hint of probable diabolical interference, and that Macbeth is to be the special object of it; and this is done in as artistic a manner as is perhaps imaginable. In the first scene they obtain their information; in the second they utter their prediction."

2. **or.** Hammer altered this to 'and'; but the point is *when* they were to meet again, and any disturbance of the elements would be suitable to their purposes. Moreover 'and' would make **rain** too emphatic.

3. **hurlyburly**, a reduplication of *hurly*, tumult, uproar, a word used more than once by Shakespeare, *e.g.* *K. J.* iii. 4. 169, "I see this *hurly* all on foot." In *i. H. IV.* v. 1. 78, we have **hurlyburly** as an adjective, "Which gape and rub the elbow at the news Of *hurlyburly* innovation." The reference here is to the battle in which Macbeth was engaged.

6. **the heath**, the "blasted heath" of i. 3. 77, appropriate from its character to the meetings and the purposes of such creatures. "Common superstition," says Knight, "assigns the Harmuir, on the borders of Elgin and Nairn, as the place of

the interview between Macbeth and the weird sisters. A more dreary piece of moorland is not to be found in all Scotland ... This 'blasted heath' is without tree or shrub. A few patches of oats are visible here and there ... but all around is bleak and brown, made up of peat and bog-water, white stones and furze." ... Heath was formerly written *heth*, and so would rhyme with the final syllable of *Macbeth*.

7. To mend the metre of this line various conjectures have been made, of which the best, perhaps, is Nicholson's, "to meet with *thane* Macbeth." Steevens would mark a break after *with*, and give the First Witch the question *Whom?* the Second Witch then answering *Macbeth*. Distinct replies will then, he says, have been afforded to the three necessary inquiries, *When*, *Where*, and *Whom* the Witches were to meet.

8. *Graymalkin*, or '*Grimalkin*,' as the word was more commonly spelt, was a name given to cats, whether grey or not, and cats were among the bodily forms specially affected by the familiar spirits attendant upon witches; cp. iv. 1. 1. below. *malkin*, the diminutive of *Mal* or *Moll*, a common abbreviation of *Mary*, was a contemptuous term for a coarse wench, and a spiteful old woman was, and is, often called an 'old cat.'

9. *Paddock*, a toad, from M.E. *padde*, a toad, frog, with the diminutive suffix *-ock*; another of the familiar spirits of witches. "The representation of St. James in the witches' house (one of the set of prints taken from the painter called Hellish Brengel, 1566,) exhibits witches flying up and down the chimney on brooms; and before the fire sit *grimalkin* and *paddock* ... with several baboons. There is a cauldron boiling, with a witch near it, cutting out the tongue of a snake, as an ingredient for the charm" ... (Steevens). *Anon*, in an instant I will be ready; A.S. *on an*, in one (moment).

10, 1. *Fair ... air*: to us that is foul which to others is fair, that is fair which to others is foul; we rejoice in whatever is hateful to other beings, let us therefore indulge in our pleasure of hovering through the fog and murky air. For the softening of the *v* in *Hover*, see Abb. § 466.

## SCENE II.

STAGE DIRECTION. *A camp near Forres*. Forres, in the county of Elgin, N. E. of Scotland, on the way to which place, according to Holinshed, i. 2. 1, Macbeth and Banquo were met by three women "in strange and wild apparell, resembling creatures of the elder world" ... the first of whom "spake and said; All hail *Makbeth*, Thane of Glamis (for he had lately entered into that dignitie and office by the death of his father

Sinell). The second of them said ; Haile Makbeth, Thane of Cawdor. But the third said ; All haile Makbeth that hereafter shall be King of Scotland."

1. **bloody**, covered with blood ; bleeding from his wounds.

1-3. **He can ... state**. To judge from his condition, appearance, he will be able to give us the latest news as to the fortunes of the rebel party.

3. **sergeant**, nowadays a non-commissioned officer next above a corporal, but formerly, according to Singer, denoting men performing one kind of feudal military service, in rank next to esquires ; ultimately from Lat. *serviens*.

5. **'Gainst my captivity**, to prevent my being taken captive, as I should have been but for his assistance. **Hall**, lit. health, a substantive.

6, 7. **Say ... it**. Tell the king what you know as to the state of the battle when you were forced to quit it. **Broll**, which now means a disturbance, generally of a petty nature, is used by Shakespeare in the larger sense of war, combat, battle ; and in *Oth.* i. 3. 87, we have "feats of *broil* and battle" coupled together. Among the meanings of the verb *brouiller* given by Cotgrave is "to make a great *hurlyburly*," the word by which the Second Witch has already described the battle.

7-9. **Doubtful ... art**. The simile here is somewhat confused, and as this scene is universally believed to be mutilated, something may have fallen out. But the general meaning is fairly clear. The issue of the battle for some time remained doubtful ; for as two swimmers, whose strength is spent, by clinging to one another and thus making each the other's skill useless, both perish, so these opposed hosts in the fierce embrace of battle seemed likely to throttle each other and both to be exterminated. For **choke**, in their figurative sense, cp. *M. M.* v. 1. 427, "else imputation ... might reproach your life And *choke* your good to come."

10-2. **Worthy ... him**. A fit person to be a rebel, for to make him one all the villainies to be found in nature—and villainies that increase and multiply when settling upon such a one as he is—swarm upon him as flies swarm upon a piece of tainted flesh and engender there ; cp. *Oth.* iv. 2. 66, 7, "as summer flies are in the shambles, That quicken even with blowing," where the application is to Desdemona's supposed disloyalty to her husband. For **to that** = to that end, see Abb. § 186. **the western isles**, the Hebrides.

13. **Of kerns ... supplied** ; **Kerns** is used of the light-armed foot-soldiery of Ireland and the Western Isles ; the word is probably from the Irish *cearn*, a man : **gallow-glasses**, properly

gallo-glachs, i.e. servants, were heavy-armed troops; *gillie*, still used in Scotland for a servant, is of the same origin. For *of* = *with*, with verbs of construction, and of filling, see Abb. § 171.

14, 5. *And Fortune ... whore*: and Fortune, espousing and smiling upon his accursed cause, showed herself like a strumpet whose favours had been purchased by a rebel. For *quarrel*, i.e. cause of quarrel, conjectured by Warburton and Johnson, the folios read 'quarry,' a word which Knight has vainly sought to defend. For the epithet applied to Fortune, cp. *K. J.* iii. 1. 54-6, "But Fortune, O ... She adulterates hourly with thine uncle John"; *Ham.* i. 2. 240, 515; and the speech of Charles V. when he raised the siege of Metz, "Fortune is a strumpet who reserves her favours for the young."

15. *but all's too weak*: all proves of no avail. Unless *all's* is for 'all was,' an abbreviation not elsewhere found in Shakespeare, the sergeant for the moment reverts to the historical present.

16. *that name*, i.e. that title, 'brave Macbeth.'

19, 20. *Like ... slave*; as though he were the favourite, the darling, of Valour (i.e. something much nobler than the favourite of Fortune), cut a path for himself through the opposing ranks until he came face to face with Macdonwald. *minion*, F. *mignon*, adj., dainty, neat, spruce.

21, 2. *and ne'er ... chaps*, and never left him until he had ripped him up from the navel to the cheeks. and is Capell's emendation of *which*, a word that might easily have been caught by the copyist from l. 18. 'Which' is no doubt often used by Shakespeare for 'who,' but if retained in the present case it would necessarily refer to *slave*. To 'shake hands' in the sense of bidding farewell, leaving, is not uncommon in the old dramatists; cp. e.g. Fletcher's *Island Princess*, iv. 1. p. 477, ed. Dyce, "bid farewell to follies, And *shook hands* with all the heats of youth and pleasure"; so, *Religio Medici*, § 3, "Yet I have not so *shaken hands* with desperate resolutions," etc. In the passage from iii. *H. VI.* i. 4. 102, "Till our King Henry had *shook hands* with death," quoted by Steevens as an illustration of the phrase here, the meaning is the very opposite, viz. till Henry had made acquaintance with death. In support of *nave*, for which 'nape' had been conjectured, Steevens quotes Nash's *Dido, Queen of Carthage*, 1594, "Then from the *navel* to the throat at once He ript old Priam"; cp. also Middleton, *The Witch*, v. 1. 15, "I'll rip thee down from neck to *navel*." *Navel*, the central point of the belly, is merely the diminutive of *nave*, the central portion of a wheel, but no other instance of *nave* for *navel* has been cited.

24. **Cousin**, "Macbeth and Duncan were first cousins, being both grandsons of King Malcolm" (Cl. Pr. Edd.).

25-8. **As whence ... swells**. As from that point in the year (*sc.* the spring time) from which the sun begins again to shine with his full warmth, fierce storms burst forth, so from that point in the combat from which we might have expected things to go well with us, trouble flows in full volume. Singer seems right in supposing the allusion to be to the equinoctial gales that prevail in the spring; and the objection to interpreting the words **As whence ... reflection** as referring to the east is that the **Shipwrecking storms and direful murders** are spoken of as being regular, not occasional, accompaniments; cp. *A Lover's Complaint*, 101-3, "Yet, if men moved him, was he such a storm As oft 'twixt May and April is to see, When winds breathe sweet, unruly though they be." In the latter part of the simile here there seems to be a confusion between the spring of the year and a spring of water: **gins**, **gin** is the original word from which 'begin' is formed; A.S. *ginnan*, to begin, but used only in *on-ginnan* and *beginnan*.

30. **compell'd ... heels**, compelled these light armed, and therefore easily fleeing, soldiers to take to their heels, to trust to their heels rather than to their valour.

31. **surveying vantage**, perceiving from a survey of the field where he could take us at an advantage; cp. *R. III.* v. 3. 15, "Let us *survey* the *vantage* of the field," *i.e.* let us see where we may best dispose our forces so as to attack the enemy to advantage.

32. **With furbish'd ... men**, with a reinforcement of fresh troops whose arms were still bright, not stained with blood in combat; referring no doubt to the supplies sent by Cawdor.

34. **Our captains**, Lettson, in Walker's *Crit. Examination*, *etc.*, quotes several instances of *captain* used as a trisyllable, and so Abbott scans the word here.

35. **As ... lion**, *i.e.* not at all.

37. **As cannons ... cracks**, as cannon loaded with a double charge, and therefore exploding with a doubly loud report. Malone quotes from the old play of *King John*, 1591, "as harmless and without effect As is the echo of a cannon's *crack*."

38. **doubly redoubled**, cp. *R. II.* i. 3. 80, "And let thy blows, *doubly redoubled*, Fall like amazing thunder on the casque Of thy adverse pernicious enemy."

39-41. **Except ... tell**. Unless their object was to bathe themselves in the blood that reeked from the wounds of their foes, or to make the field memorable as another place of skulls, I cannot tell ... what inspired them to fight with such frantic valour (or

words to that effect) he was about to add when his faintness cut short his words. For *Golgotha*, see *Matthew*, xxvii. 33, "And when they were come unto a place called *Golgotha*, that is to say, a place of a skull," etc. To 'reek' is to steam, smoke, and is especially used of blood, or of sweat from the body. Shakespeare uses the adjective 'reeky,' and also its weakened form, 'reechy.' For *memorize*, cp. *H. VIII.* iii. 2. 52, "from her will fall some blessing to this land, which shall in it be *memorized*." I cannot tell, I do not know, cp. *M. V.* 1. 3. 97, "*Ant.* Or is your gold and silver ewes and rams? *Shy.* I cannot tell; I make it breed as fast."

43. *So ... as*. "Bearing in mind that *as* is simply a contraction for 'all—so' ('also,' 'als,' 'as'), we shall not be surprised at some interchanging of *so* and *as*. We still retain 'as—so'; '*As* I had expected *so* it happened, but seldom use 'so ... as,' preferring '*as ... as*'; except where *so* (as in the above phrase) requires special emphasis. The Elizabethans frequently used *so* before *as*" (Abb. § 275).

44. *smack of*, have the taste of. Cp. *W. T.* iv. 4. 158, "nothing she does or seems But *smacks* of something greater than herself, Too noble for this place."

45. *thane*, a title of honour among the ancient Scots, from *A. S. thegen*. The lit. sense, according to Skeat, is 'mature' or 'grown up,' from *thigen*, pp. of *thihan*, to grow up, be strong.

46, 7. *What a haste ... strange*. What haste is evident in his looks! Such an appearance might be expected in one who, judging only from his looks, seems to relate some strange news. For *seems*, which has been suspected, *teems*, *comes*, *seeks*, have been proposed, but no alteration appears necessary. The point is what kind of looks would be worn by one the purport of whose tale might be gathered from his looks by those who could not hear his words, or who were waiting to hear him speak. For the former line, Malone compares *A. C.* v. 1. 50, "The business of this man looks out from him."

49, 50. *Where ... cold*. Where the banners of the Norwegian host, insultingly displayed, strike a chill of fear into the hearts of our people. Since the battle was over and the rebels defeated, Keightley would read, "Where the Norweyan banners Did flout the sky and fan our people cold." For *flout*, mock at, cp. *K. J.* ii. 1. 373, "By heaven, these scroyles of Angiers *flout* you, Kings."

52. *Assisted*, does not necessarily imply assistance in person, but rather refers to the "new supplies of men" (l. 32) sent to Norway's aid by Cawdor, who is also said to have strengthened the rebel Macdonwald "With *hidden* help and vantage" (l. 3. 113).

53. *dismal*, not here used in the more ordinary sense of

'gloomy,' 'dreary,' 'sad,' but rather that of 'terrible,' as in iii. 5. 21 Hecate says, "this night I'll spend Unto a *dismal* and a fatal end."

54. **Bellona's bridegroom**, *sc.* Macbeth. Bellona, the Roman goddess of war, is frequently mentioned by the Latin poets as the companion of Mars, or even as his sister or his wife. The suffix -groom, in **bridegroom**, is from the A.S. *guma*, a man, the *r* having no proper place in the word. **lapp'd in proof**, clad in armour of proof, armour that was proof against all blows, lit. armour that had been tested and proved able to resist the strongest blows; **lapp'd**, = wrapped, is frequent in Shakespeare, e.g. *Cymb.* v. 5. 360, "*lapped* in a most curious mantle"; *Pass. Pilg.* xxi. 24, "all thy friends are *lapped* in lead."

55-7. **Confronted ... spirit**, opposed him with a valour equal to his own, his sword meeting the rebel's sword, his arm giving blow for blow with the rebel's arm, with the result of curbing his insolent spirit. The folios put the comma after **point**, and, with that reading, **rebellious** can only be taken in the sense, an unusual one, of 'opposing.' **That**, so that; see Abb. § 283.

59. **the Norways' King**, *i.e.* the King of the Norwegians; see Abb. § 433: **craves composition**, sues for terms of peace; for **composition**, in the sense of 'agreement' cp. *Cor.* iii. 1. 3, "and that it was which caused Our swifter *composition*."

60. **deign**, condescend to grant him, lit. think him worthy of receiving, Lat. *dignus*, worthy.

61. **Saint Colme's inch**, "now called Inchcomb [or Inchcolm] is a small island lying in the Firth of Edinburgh [of Forth], with [considerable remains of] an abbey upon it, dedicated to St. Columb; called by Camden *Inch Colm* or *The Isle of Columba*.... Inch or Inshe, in the Irish and Erse languages, signifies an island [generally a small one]" (Steevens *apud* Dyce, *Gloss.*).

62. **to our general use**, for the use of the army at large. **dollars** of course were not known in these early days. The word is "adapted and borrowed from G. *thaler*... which is an abbreviation of *Joachimsthaler*, a coin so called because first coined from silver obtained from mines in *Joachimsthal* (*i.e.* Joachim's dale) in Bohemia, about 1518" (Skeat, *Ety. Dict.*).

64. **our bosom interest**, that deeply-seated concern which the king had had for the Thane of Cawdor, and which he had hitherto believed to be mutual. For **interest**, in this sense, cp. *R.* III. ii. 2. 47, "Ah, so much *interest* have I in thy sorrow As I had title in thy noble husband"; and for **bosom**, *M.* V. iii. 4. 17, "the *bosom* lover of my lord." **present**, immediate, the original sense of the word, used as Shakespeare generally uses *presently* for 'at the present time,' 'immediately.'

## SCENE III.

2. **Killing swine.** It was a favourite practice with witches to kill, maim, or bewitch the animals and poultry of persons against whom they had a grudge. So in Middleton's *The Witch*, i. 2. 52, 3, Hecate says, "Seven of their young pigs I've bewitched, Of the last litter."

5. **munch'd**, an imitative word; to chew, masticate, with a noise: **quoeth**, properly a preterite, but also used as a present; from A.S. *cweðan*, to say, speak.

6. **Aroint.** Begone! Stand off! "The word is still in common use in Cheshire; and what is remarkable is that, according to Ray, it is still coupled with a witch, as '*rynt* you, witch, quoeth Besse Locket to her mother,' which is given as a Cheshire proverb ... But it is most common in the middle part of Cheshire: and there used chiefly by milkmaids when milking. When a cow happens to stand improperly ... the milkmaid, whilst she pushes the animal to a more convenient place, seldom fails to exclaim, '*Aroint* thee, honey (or bonny), *aroint* thee' (Boucher's *Gloss. of Arch. and Prov. Words*, *apud* Dyce, *Gloss.*). **Rump-fed**, rumps of meat were among the perquisites of servants in large households, and were by them sold to poor people. As the word is coupled with **ronyon** (i.e. a scabby person, Fr. *royneaux*, *royne*, scurf) it seems to mean 'ill-fed,' rather than 'pampered,' as some commentators explain it. **Ronyon** occurs again in *M. W.* iv. 2. 129.

7. **Her husband ... Tiger.** Collier points out that in Hakluyt's '*Voyages*' are printed letters and journals of a voyage to Aleppo in the ship '*Tiger*' of London, in 1583. The '*Tiger*' is the name given to the pirate's vessel in *T. N.* v. 1. 65.

8. **in a sieve.** Witches were believed to be able to cross even the most tempestuous seas in such frail barks as sieves, eggshells, cockleshells, etc., though, according to evidence cited by Spalding, *Elizabethan Demonology*, it was the Scotch witches that especially affected sieves.

9. **without a tail.** It was believed that witches could assume the form of any animal they pleased, but the tail would always be wanting. The reason given, says Steevens, for such a deficiency is that though the hands and feet, by an easy change, might be converted into the four paws of a beast, there was no part about a woman which corresponded with the tail.

10. **I'll do, I will work mischief;** perhaps, as the Cl. Pr. Edd. suggest, by gnawing through the hull of the vessel and making her spring a leak.

11. **I'll ... wind,** "this free gift of a wind is to be considered as



an act of sisterly friendship, for witches were supposed to sell them " (Steevens).

14. all the other winds are at my command.

15. And the ... blow, and the very ports upon which they blow are subject to my influence. For *blow*, without a preposition to govern the noun, cp. *L. L. L.* iv. 3. 109, "Air, quoth he, thy cheeks may *blow*."

16, 7. All the quarters ... card. All the quarters in the mariner's compass with which they, the winds, are acquainted, are under my control: the shipman's card, the circular card, or plate of the compass, on which are painted the different points of the winds, and from the centre of which the needle revolves.

18. I will ... hay. Among other powers with which witches were credited was that of draining the blood from the body, and so withering it up.

20. his pent-house lid, his eyelid; which is a shelter to the eye as a shed projecting from a building is to those beneath it: *pent-house*, a corruption of the *F. appentis*, from *Lat. appendicium*, an appendage, has, according to Skeat, been frequently affected in meaning by *pent-roof*, a roof with a slope on one side only; and such is probably the case here. Cp. Dekker, *Satiromastix*, "the lids ... Like *pent-houses* to save the eye from storms."

21. forbidd, under a curse, bewitched: 'forspoken' is often used in the dramatists in the same sense.

22. se'nnights, seven-nights, weeks; we still retain 'fortnight,' but 'se'nnight' is almost obsolete except in poetry.

23. peak, grow thin and wasted; we still use the expression, more generally of children, 'he looks peaky': *pine*, "pining away, the disease now known as *marasmus*, was one of the evils most commonly attributed to witchcraft; because by the inferior pathological knowledge of the days when witches were believed in, it could be attributed to no physiological cause" (G. White).

32. The weird sisters. *Weird* (a dissyllable) is Theobald's emendation for *weyward* of the folios, and has been generally accepted, though Hunter, quoting from *The Late Witches of Lancashire*, by Heywood, "You look like one of the Scottish *wayward* sisters," would read 'wayward' in the sense of 'wilful.' See Introduction. The word is from the A.S. *wyrd, wírd, wurd*, fate, destiny, and is properly a substantive.

33. Posters ... land, who swiftly make their way over sea and land; so a 'post' was used for a runner, a speedy messenger, and 'post-haste' for very great haste.

35, 6. Thrice ... nine. "They here take hold of hands, and

dance round in a ring nine times, three times for each witch. Multiples of three and nine were specially affected by witches ancient and modern" (Cl. Pr. Edd.).

37. *Peace! ... up.* Enough, the charm is complete.

38. *So foul ... seen.* I have never known a day at one time so foul and at another so fair. According to Delius, *day* is here equivalent to 'day of battle,' and Macbeth enters talking with Banquo about the varying fortunes of the battle. But it is more natural to take the words in their ordinary sense, and Banquo's inquiry as to the distance to Forres seems to indicate that, owing to the foulness, cloudiness, of the day, they were in danger of losing their way.

39. *is't call'd,* is it said to be?

41, 2. *Live you ... question?* Are you living beings, not mere phantasms? or, in other words, are you beings to whom questions may be put and from whom answers may be expected?

44. *choppy, chappy, chapped,* full of chaps, or clefts, generally owing to extreme cold; though to 'chap' is also used of the same effect produced upon the surface of the earth by heat or drought.

45-7. *you should ... are so,* judging from your looks and dress I should suppose you to be women, if it were not for the beards you wear: beards were among the distinctive marks attributed to witches; cp. *M. W.* iv. 2. 204, and see Introduction.

53. *fantastical,* mere creatures of the imagination: *ye*, "In the original form of the language *ye* is nominative, *you* accusative. This distinction, however, though observed in our version of the Bible, was disregarded by Elizabethan authors, and *ye* seems to be generally used in questions, entreaties, and rhetorical appeals. Ben Jonson says, 'The second person plural is for reverence sake to some singular thing'" (Abb. § 236).

55, 6. *you greet... hope,* you salute with the titles of Thane of Glamis and Cawdor (his noble having), and with the prediction of being king hereafter (his royal hope). Though Macbeth did not know it, the thaneship of Cawdor had been conferred upon him by the king (l. 67 of sc. 2), and of this the witches by their supernatural powers were aware: *having* in the sense of 'possession' is frequent in Shakespeare, e.g. *W. T.* iv. 4. 470, "of what *having*, breeding," etc. For the collocation of words here cp. *M. M.* v. 1. 156, "To speak, as from his mouth, what he doth know Is true and false"; also *A. V.* iv. 8. 115, 6; *W. T.* iii. 2. 165; *A. C.* iv. 2. 8, 9, and ll. 60, 1, below.

57. *rapt,* hurried out of himself, in an ecstasy, pp. of *râp*, to hurry; *withal*, with it; the word when used by Shakespeare in the sense of 'with' is placed at the end of the sentence.

58. **the seeds of time**, the seeds which are in time's womb; cp. below iv. 1. 59, "though the treasure Of nature's *germens* tumble all together."

60. 1. **who neither ... hate**, who neither beg your favours, nor fear your fate; see note on ll. 55, 6, above.

65. **lesser ... greater**. Inferior to Macbeth in that you will not yourself be king, greater than Macbeth in that your descendants will be kings and his not: for the double comparative, **lesser**, see Abb. § 11.

66. **happy**, fortunate.

70. **imperfect speakers**, imperfect in the obscurity of their words.

71. **Sinel**, Macbeth's father. See Introduction.

72. 3. **the thane ... gentleman**. Shakespeare has here been charged with an inconsistency in making Macbeth speak in these terms of one who, in sc. 2, ll. 52, 3, is said to have "assisted" the King of Norway. I have already pointed out that the word "assisted" does not at all necessarily imply assistance in person; and it is quite possible that Macbeth, having left the field of battle as soon as it was over to proceed to Forres, and not having yet joined the king, was ignorant of Cawdor's treachery and of the sentence passed upon him. If so, there is nothing strange in his speaking of that thane as a **prosperous gentleman**. That Cawdor's defection was the result of sudden impulse may, I think, be inferred from Duncan's surprise when informed of it by Ross; and that the exact facts were not generally known is shown by the words of Angus, ll. 111-4, though he, as Ross' companion, might be presumed to have heard them so far as they had been ascertained. Shakespeare nowhere states that Cawdor had taken part in the battle: while Holinshed merely mentions that, shortly after peace had been made between Duncan and the Danes, "The Thane of Cawdor being condemned at Forres of treason against the king committed; his lands, livings, and offices were given of the king's liberalitie to Makbeth."

74. **Stands not ... belief**, is as impossible for me to believe as that I shall be thane of Cawdor; **the prospect of belief** is that upon which belief looks out; a somewhat similar figure occurs in *Temp.* ii. 1. 242, 3, "Ambition cannot pierce a wink beyond, But doubt discovery there."

76. **Intelligence**, knowledge.

77. **blasted heath**, scorched and withered by heat and drought; see note on i. 1. 6.

79, 80. **The earth ... them**: the earth, like the water, has bubbles of its own, and the apparitions which have now vanished belong to those bubbles; for this partitive use of **of**, the Cl. Pr. Edd.

quote Bacon's *Essays, Of Atheism*, "You shall have of them, that will suffer for Atheisme, and not recant."

81. **corporeal**, material, not spiritual; in which sense we now use 'corporeal,' a word not found in Shakespeare.

83. **were such ... about?** Banquo doubts whether such things as they were talking of had really ever been present before their eyes, whether they were not merely "fantastical," as he had before been inclined to believe.

84. **the insane root**, a proleptic use of the adjective; the root which when eaten of makes men insane; hemlock is probably the root intended. Steevens quotes Jonson's *Sejanus*, "They lay that hold upon thy senses, As thou hadst snuff up hemlock"; **takes prisoner**, so fetters the reason that it has no more liberty of action than a prisoner in chains: for **on**, = **of**, see Abb. § 138, 181.

87. **went it not so?** did not the prophecy run in those terms?

88. **to the ... words**, that was its precise tenour.

STAGE DIRECTION. *Enter Ross*. French, *Genealogica Shakespeareana*, p. 293, points out that this title really belonged to Macbeth, who was Thane of Ross by the death of his father, Finley. "In line 71 of this scene 'Sinel' (from Holinshed) is put for Finley, and 'Glamis' for Ross."

89. **happily**, with joy.

90. **success**, Shakespeare uses the word (*a*) in its original sense of the issue of any act whether that issue be good or bad, and couples it with such adjectives as 'good,' 'bad,' 'best,' 'well-found,' 'dangerous,' (*b*) in the modern sense, as here, of a prosperous issue.

90-3. **and when ... his**; and in reading the account of your daring exploits in the battle "there is a conflict in the king's mind between his astonishment at the achievement and his admiration of the achiever; he knows not how sufficiently to express his own wonder and to praise Macbeth, so that he is reduced to silence" (Cl. Pr. Edd.): **with that**, *sc.* the conflict in his mind.

96, 7. **Nothing ... death**, in no way frightened at the horrors of your own creation, *i.e.* the sight of the slain bodies, each of which in its ghastliness was as the image of death itself; *cp.* a somewhat similar metaphor in *Cor.* ii. 3. 2, "his sword, death's stamp, Where it did mark, it took."

97, 8. **As thick ... post**, messenger after messenger came as thick as successive drops of hail; **hail came** is Rowe's emendation of the folio 'tale can.' 'Tale' is defended by some editors as being equivalent to 'account,' *i.e.* as quickly as they could be counted, but no parallel instance of 'thick as tale' has been cited.

102. **Only ... sight**, only to conduct you to his presence and proclaim your arrival, as heralds proclaim the purport of their coming.

104. **an earnest**, a pledge; "The *t* is excrement ... M. E. *Ernes* ... Prov. Eng. *arles-penny*, an earnest-penny [*i.e.* a penny given in hiring a servant], where *arles* = *arnes* = *ernes*" ... (Skeat, *Ety. Dict.*).

106. **In which ... name!** By which title I salute you; **addition**, something added on to, conferred upon, any one as a title, etc., is frequent in Elizabethan authors; Shakespeare also uses the word 'sur-addition,' *Cymb.* i. 1. 33, where Sicilius has the name Leonatus (*i.e.* lion-born) given him for his prowess in the wars with the Romans, as Caius Martius gains the 'addition' of Coriolanus for his capture of Corioli; *Cor.* i. 9. 66.

107. **the devil**, *i.e.* through the mouth of his agent, the witch.

109. **Who was the thane**, he who once bore that title; for the omission of the antecedent pronoun owing to the emphatic position of the relative, see Abb. § 251.

110. 1. **But under ... lose**. But his life, which he well deserves to lose, he with difficulty supports under the heavy sentence passed upon him: **Whether** here, as frequently 'either,' 'neither,' 'mother,' 'father,' 'brother,' is to be regarded as a monosyllable.

112. **line**, strengthen; cp. *H. V.* ii. 4. 7, "To *line* and new repair our towns of war With men of courage and with means abundant"; also i. *H. IV.* ii. 3, 87, ii. *H. IV.* i. 3. 27. The idea is of the strength, durability, which a lining gives to a garment. On the supposed discrepancy between these lines and what was said of Cawdor in i. 2. 53, 4, see note on ll. 72. 3, above.

113. **hidden help and vantage**, secret help and the opportunity of using that help most effectively; or, perhaps, the advantage which was due to that help.

114. **He labour'd ... wreck**, he strove to wreck the vessel of state.

115. **capital**, lit. relating to the head, and so chief, of the highest importance; here of the most heinous nature, beyond forgiveness.

116. **overthrown**, brought him to destruction.

117. **The greatest is behind**, *sc.* the prediction that he would become king.

118-20. **Do you not ... them?** Do not you (turning to Banquo) feel assured that your descendants will be kings seeing that those

who promised me the thaneship of Cawdor—a promise already fulfilled—promised nothing less than sovereignty to them?

120-2. **That trusted ... Cawdor.** If you were to trust to that prediction in all its literal force, you might be prompted to go still further and, not content with the thaneship of Cawdor, aim at the throne; **home**, used adverbially for 'thoroughly' 'fully,' 'in good earnest,' is very frequent in Shakespeare.

122. **But 'tis strange:** but it is a mysterious business: Banquo has from the first had his 'compunctious visitings' in regard to the witches.

123. **to win us, to lure us.**

125. 6. **Win us ... consequence,** by some trifling statement which turns out to be true, lead us on to put faith in them only in order that they may afterwards deceive us in something which is a matter of life and death with us. **betray's:** this elision is very frequent both with verbs and prepositions.

127-9. **Two truths ... theme.** Two statements have been made by them which are true, and these statements in their truth serve as felicitous prologues to that spacious drama which is to follow, the drama of imperial power; the act of the imperial theme is the performance of that drama which has empire for its theme or subject. For the phraseology, cp. *H. V. Prol. 4*, "A kingdom for a stage, princes to act, And monarch to behold the swelling scene." **I thank you, gentlemen,** said to Ross and Angus in acknowledgment as before of the trouble they had taken in coming with the news which has so elated him.

130. **soliciting, incitement.**

132. 3. **Why hath it ... truth?** Why, by setting out with a truth, did it give me a pledge of my attaining all that was predicted? if its first statement had proved false, I should have known that I need not trust its after-promises.

134-7. **If good ... nature?** If, on the other hand, this soliciting be good in its origin, what is it that makes me give way to a temptation which conjures up an image so awful as to cause my hair to stand on end and my steadily beating heart to throb thus fiercely against my ribs—sensations so contrary to my experience: **suggestion, temptation,** is frequent in Shakespeare, and according to John Johnes, quoted by Hunter, was a theological word, one of the three 'procurators or tempters' of Sin, Delight and Consent being the others.

137. 8. **Present fears ... imaginings;** terrors which one has to face at once are easier to bear up against than the imagination of horrors to be faced at some future time; easier to bear up against because the nature of that which has to be faced is more clearly outlined, and can be estimated more accurately. Between the

two kinds of danger there is the same difference as between terror and horror. For *fears* = objects of fear, cp. ii. *H. IV.* iv. 5. 196, "all these bold *fears* Thou see'st with peril I have answered"; *R. J.* iv. 3. 50, "Environed with all these hideous *fears*."

139. *whose murder ... fantastical*, in which murder has not taken any definite shape as to its execution; in which murder has not yet got beyond the stage of mere imagination.

140-2. *Shakes so ... not*. So paralyses the government of my mind, which has no allies to strengthen it, that all operation of the mental faculties is stifled in mere vague conjecture, and nothing is real to me but what is unreal. *single* has been variously explained as 'weak,' as 'simple,' as 'individual,' in opposition to what is corporate, as 'unsupported'; *state*, as 'condition,' and as 'a body politic'; and *single state* as a comparison of man to a kingdom or state 'when all the faculties are at one, act in unison, undisturbed by conflicting emotions'; to which it may be objected that the prominent idea here is that of a mind disturbed. Staunton, who interprets "my *feeble government* (or *body politic*) of man," compares *J. C.* ii. 3. 63-9:

"Between the acting of a dreadful thing  
And the first motion, all the interim is  
Like a phantasma, or a hideous dream:  
The genius and the mortal instruments  
Are then in council; and the *state of man*,  
Like to a little kingdom, suffers then  
The nature of an insurrection."

For *function*, cp. *Oth.* ii. 3. 354, "Even as her appetite shall play the god with his weak *function*"; for *surmise*, cp. *T. A.* ii. 3. 219, "My compassionate heart Will not permit mine eyes once to behold The thing whereat it trembles by *surmise*."

142. *rapt*, in a state of ecstasy; see note on i. 3. 57.

143. 4. *If chance ... stir*. For the moment, Macbeth, paralysed by conflicting emotions, determines to let matters take their course without any active co-operation of his with chance.

144-6. *New honours ... use*. The honours with which he has lately been invested, like garments that are new, do not fit closely, and will not fit closely, till they have been worn for some time. Cp., for the figure, Macbeth's words, i. 7. 32-5, "I have bought golden opinions from all sorts of people, Which would be worn in their newest gloss, Not cast aside so soon"; and *T. N.* ii. 4. 30, 1, "let the woman take An elder than herself; so wears she to him," i.e. when this is the case she accommodates herself to him as clothes accommodate themselves to the figure by being worn.

146, 7. **Come what ... day.** Let what may come, come; however troublous the day, it will at last be at an end. **Time and the hour** is one idea, time which is made up of, or counted by, hours; for the same construction, cp. *Cymb.* v. 2. 2, "The heaviness and guilt within my bosom Takes off my manhood"; and a still bolder instance below, v. 5. 19, 20, "To-morrow and to-morrow and to-morrow Creeps in this petty pace from day to day," where "to-morrow and" etc. is equivalent to 'each succeeding day.'

148. **we stay ... leisure,** we wait till it be convenient for you to go with us to the king; cp. *Hamlet*. iii. 2. 112, "They *stay upon* your patience"; *A. C.* i. 2. 119, "He *stays upon* your will."

149. **Give ... favour,** grant me your pardon; excuse me for having kept you waiting in this way: **my dull ... forgotten,** my brain was perplexed with matters which it was too dull to remember clearly.

150-2. **your pains ... them,** the pains you have taken in my behalf are registered in the tablets of my memory, and every day I turn over the leaves of that record to peruse them; cp. *T. G.* ii. 7. 3, 4, "Who art the table wherein all my thoughts Are visibly character'd and engraved."

153-5. **Think upon ... other.** Think over what has happened to us, and hereafter, the interval having pondered the meaning of it, let us freely communicate our ideas upon it. Steevens says, and probably rightly, "this intervening portion of time is personified; it is represented as a cool, impartial judge; as *the pauser Reason*" [ii. 3. 117]. Abbott on the other hand regards this as a case of omission of the preposition, in the interim. For **more time**, cp. *M. M.* i. 3. 49, "At our *more* leisure," and see Abb. § 17. With the change of person here connected by **and**, cp. *M. A.* v. 3. 28, "Thanks to you all and leave us"; though here the injunction to Banquo to think upon what had happened involves the supposition that Macbeth also will do so.

#### SCENE IV.

2. **Those in commission,** those entrusted with the office of seeing to his execution; cp. ii. *H. IV.* iii. 2. 97, and *Lear*, iii. 6. 40: **liege**, paramount lord, sovereign; properly "faithful, subject, true, bound by tenure ... The etymology is disguised by a change both of sense and usage. We now say 'a *liege* vassal', i.e. one bound to his lord; it is easy to see that this sense is due to a false etymology, which connected the word with Lat. *ligatus*, bound ... But the fact is that the older phrase was 'a *liege* lord,' and the older sense 'a *free* lord' in exact contradiction to the popular notion ... From O. F. *lige* 'liege, leal, or loyal'...



(Litttré). 'A *liege* lord' seems to have been a lord of a free band; and his *lieges*, though serving under him, were privileged men, free from all other obligations; their name being due to their freedom not to their service" ... (Skeat, *Ety. Dict.*).

3. **spoke**, on the curtailed forms of participles in Elizabethan writers, see Abb. § 343.

5. **frankly**, freely, openly, without reservation.

6. **set forth**, displayed, professed.

7, 8. **nothing** ... it; nothing in his life graced him so well as his behaviour in leaving it; he never appeared to such advantage, in so favourable a light, as when dying.

9-11. **As one** ... **trifle**, like one who had taught himself in playing his part in death to throw away the dearest thing he possessed (*sc.* his life) just as he would throw it away were it a trifle worthy of no thought: **studied** is a technical term of the theatre for getting up a part; cp. *M. V. ii. 2. 205*, "one well *studied* in a sad ostent": **owed**, owned, the final -*n* being dropped: on **careless**, see Abb. § 3.

11, 2. **There's no art** ... **face**. If **construction** is, as in all other passages in Shakespeare, to be explained as 'interpretation,' the meaning will be, there exists no art which will enable us to construe the feelings of the heart by the looks of the face. The context, however, makes it doubtful whether the word here is not equivalent to 'structure,' for Duncan goes on to say, "He was a gentleman on whom I *built* An absolute trust." The meaning may therefore be, it is impossible to ascertain from the looks of the face of what materials a man's mind is formed; this was a man the stability of whose good faith seemed such that I thought I might build upon it, as upon a firm foundation, with entire confidence.

14. "Duncan's reflections on the conduct of Cawdor are suddenly interrupted by the entrance of one whose face gave as little indication of the construction of his mind, upon whom he had built as absolute a trust and who was about to requite that trust by an act of still more signal and more fatal treachery. This is an admirable stroke of dramatic art" (Cl. Pr. Ed.).

15, 6. **The sin** ... **me**; I was even now reproaching myself bitterly for not having rewarded you as you deserve.

16-8. **thou art** ... **these**, your merits soar with so swift a wing that recompense, however it may strain its flight, cannot come up with them.

18-20. **Would thou** ... **mine**! I could wish that your deservings had been less, so that it might have been in my power to thank and reward you adequately; **proportion**, due proportion; cp.

*H. V.* iv. 1. 153, "whom to disobey were against all *proportion* of subjection."

20, 1. **only ... pay.** I have no other words to express my thoughts than to say that more is due to you than all that is in my power to give and more than that all.

22, 3. **The service ... itself.** The loyal service I owe you is, when rendered, its own reward; the **loyalty and service** is a hendiadys.

24, 5. **our duties ... servants**; our duties stand to your throne and state in the relation of children to their parents, of servants to their masters.

26, 7. **Which do ... honour.** And these duties (like children to their parents and servants to their masters) do no more than what is incumbent upon them when they do everything entirely with a regard to the love and honour which they bear towards you. **Safe** has given much trouble to editors, and various emendations and various interpretations have been proposed; the word seems to mean with assured intention, directness of purpose.

28. **to plant thee**, Elwin compares Fletcher, *The Island Princess*, iii. 1. 32, "So is my study still to *plant* your person"; remarking further that "the word **growing** was formerly used to signify *accruing wealth or income*, though here of course it is used with reference to **plant**."

30, 1, **nor must ... so**, and may equally claim that it should be made known you have so deserved; for the double negative, see Abb. § 408: **infold thee**, fold you in my loving embrace.

32, 3. **There if I ... own.** If, planted there, my growth increases, the fruit I bear will be all your own; i.e. you will reap the whole benefit of that generosity of yours which causes me to flourish. The Cl. Pr. Edd. point out that in **grow** there is the idea of clinging close as well as that of increase. Cp. *Cymb.* iv. 2. 58-60. "*Grow*, patience! And let the stinking elder, grief, untwine His perishing root with the increasing vine."

34. **Wanton in fulness**, exuberant in the fulness of their wealth; cp. *K. J.* iv. 1. 16, "yet, I remember, when I was in France, young gentlemen would be as sad as night, Only for *wantonness*," i.e. not because they had any real cause for sadness, but out of exuberance of mirth, treating sadness as a fresh variety of enjoyment.

36. **whose ... nearest**, who are nearest in rank and relationship.

37, 8. **We will ... Malcolm**, it is our will, determination, to settle the succession to the throne upon, etc.: **hereafter**, in future.

39. **Cumberland** "was at that time held by Scotland of the crown of England as a *fief*" (Steevens).

39-42. **which honour ... deservers.** And while I confer this honour upon him, he must not be the only recipient of my favours, for the lustre of high dignities shall ennoble all who have deserved well at my hands.

43. **And bind ... you.** And place us under further obligation to you by accompanying us.

44. **The rest ... you ;** that rest which is not employed in your service is to us as labour ; is irksome, not enjoyable.

45. **harbinger,** "a forerunner ; an officer in the royal household, whose duty it was to allot and mark the lodgings of all the king's attendants in a [royal] progress ... It appears that this custom was still in force in Charles the Second's reign : 'On the removal of the Court to pass the summer at Winchester, Bishop Ken's house .. was marked by the *harbinger* for the use of Mrs. Eleanor Gwyn' ... *Hawkin's Life of Bishop Ken*" (Nares, *Gloss.*). "The older form is M. E. *herbergeour* ... from O. F. *herberger*, to harbour, lodge or dwell in a house." ... (Skeat, *Ety. Dict.*).

45, 6. **and make ... approach,** and gladden the ears of my wife with the news of your intended visit to her.

48-50. **that is ... lies.** That is an obstacle in my path to the throne, an obstacle by which I must be tripped up unless I can overleap it, for it will be impossible for me to avoid it ; i.e. I must either kill the Prince of Cumberland or perish in the attempt ; there is no third way.

50. **Stars, hide your fires.** "Macbeth apparently appeals to the stars because he is contemplating night as the time for the perpetration of the deed. There is nothing to indicate that this scene took place at night" (Cl. Pr. Edd.).

52, 3. **the eye ... see.** Let my eye close itself in ignorance of what my hand is doing ; yet, though the guidance of the eye is wanting, let that be done which, at the moment when it is done, the eye shrinks from beholding. Delius takes **eye** as the subject of **let**, and explains, Let the eye wink at the hand, and yet permit that to take place which, etc.

54, 5. **he is full ... fed ;** he is to the full as valiant as you describe him (said in answer to some eulogy passed upon him by Banquo during Macbeth's *aside*), and to hear him commended as he has been by you, is a rich feast of enjoyment to me.

57. **Whose care ... welcome,** who, with his mind full of anxiety for our comfort, has gone before to make preparations for our arrival.

58. **It is ... kinsman,** cp. *A.C.* iii. 2. 6, "'Tis a noble Lepidus" ; *Tim.* iii. 1. 23, "a noble gentleman 'tis" ; "a touch of affectionate familiarity" (Cl. Pr. Edd.).

## SCENE V.

2. **the perfectest report**, the best authority. Later on, iii. 4. 132, 3, Macbeth shows that he knew where to find the witches, and the words in the text may refer to inquiries he had been making regarding their character and powers. Others take the **perfectest report** as equivalent to the most complete confirmation of their supernatural powers as shown by the fulfilment of their predictions.

5. **the wonder**, the astonishment which their disappearance caused.

6. **missives** may be anything sent, whether persons, as here, or letters, as the word more commonly means; Lat. *missus*, sent. **all-hailed me**, the witches in saluting Macbeth had said "All-hail, Macbeth," and their salutation, converting the substantive into a verb, he ascribes to Ross and Angus who had greeted him with the title of Cawdor promised him by the witches.

8. **referred me ... time**, spoke of the further honour which awaited me in the future.

9. **to deliver**, to communicate; lit. to make free of.

10. **my dearest ... greatness**, dearest partner of my greatness.

11. **the dues of rejoicing**, that joy in which you, as the partner of my life, should have an equal share with myself.

14. **do I ... nature**, I have fears regarding your nature, temperament; not as to its being too daring but, as she goes on to say, of its being too gentle to march, as it should, to its ends by the most direct path, however great the obstacles. For **milk of human kindness**, which has passed into a proverb, cp. *Lear*, i. 4. 364 "This *milky gentleness* and course of yours."

16. **wouldst be**, desire to be; see Abb. § 329.

17, 8. **Art not ... attend it**: you are not lacking in ambition, but you are lacking in that unscrupulous resolution which ought to accompany ambition and without which it is useless. This sense of **illness** is an unusual one, and the word is not elsewhere used by Shakespeare.

18, 9. **what thou ... holily**; that lofty object which you desire to attain, you desire to attain in an honourable way.

19, 20. **wouldst not ... win**: are unwilling to use unfair means, and yet are willing to make that profit which can only be made by such means.

20-3. **thou 'ldst have ... undone**. Interpretations of this passage will vary according as the inverted commas extend to **do**, to **it**, or to **undone**. In any case, **if thou have must**, I think, be equivalent to 'if thou wouldst have' (for his having the crown

could only be by Duncan's murder), and possibly, as Hunter suggests, Shakespeare wrote 'if thou 'dst have.' If the inverted commas extend to it, the meaning will probably be, you desire that (*sc.* the crown) which bids you to act in a certain way (*sc.* to murder Duncan) if you wish to secure it. In this case the succeeding words, *And that ... undone*, are Lady Macbeth's comment and mean, *And that* (*sc.* the murder) is a thing which you rather hesitate to do than wish should not be done. If the inverted commas extend to *undone*, the meaning will be, you desire that (*sc.* the crown) which cries 'Thus must thou do (*sc.* murder Duncan) if thou wouldst have it and *thou must do* that which rather,' etc. The former interpretation seems much the better one; for the comment which would be natural in Lady Macbeth's mouth, and is but an amplification of the words *wouldst not play false And yet wouldst wrongly win*, looks odd if put into the mouth of the personified crown. The only thing gained by limiting the inverted commas to the words *Thus thou must do*, is that we get rid of the difficulty in it where we should expect *me*; but the irregularity is hardly greater than in *J.C.* iii. 1. 30, "*Casca, you are the first that rears your hand*," where we should now write 'rears his' or 'rear yours.'" With the inverted commas ending at it, the Cl. Pr. Edd. are inclined to interpret, Thou wouldst have Duncan's *murder*, which cries 'Thus must thou do if thou wouldst have the *crown*,' and which rather, etc.

23. *Kie thee*, hasten; on verbs followed by *thee* instead of *thou*, which have been called reflexive, see Abb. § 212.

24. *pour my spirits*, communicate to you, make you a sharer in, the boldness which animates me; figuratively pour her poisonous suggestions into his ear as in *Hamlet* i. 5. 63, Claudius is represented as having poured "the juice of cursed hebenon" into "the porches of my (*i.e.* his brother's) ears."

25-8. *And chastise ... withal*. And by the boldness of my counsel drive away all those scruples that stand in your way to the crown which fate and supernatural assistance clearly intend that your head should wear. *Chastise* is literally to purify, as by punishment; the word is here accented on the first syllable. For the *golden round*, cp. ii. *H. IV.* iv. 5. 36, "this golden rigol," *i.e.* circle; and below, iv. 1. 88, "the *round* and top of sovereignty." *Metaphysical*, supernatural, the only meaning of the word in Shakespeare's day (as 'metaphysics' also was used for magic) is properly that which comes *after* physics, because the study of the mind, to which the term was given, was supposed fitly to follow the study of physics.

28. *To have thee crown'd* is not equivalent to 'to have crowned thee,' but to 'to see, arrange, that thou shouldst be crowned.' *tidings*, lit. things that happen; then, as here and

usually, news about things that happen. According to Skeat, a word adapted from the Norse, the final *s* being an English addition. 'Tiding,' instead of this pluralized form, occurs in Middle English. In Shakespeare, 'tidings' is sometimes singular, as here and in *J. C.* iv. 3. 155, etc., etc., and sometimes plural. On the instance in *J. C.*, Craik observes, "It is remarkable that we should have exactly the same state of things in the case of the almost synonymous term *news*," which is nothing more than a translation of the Fr. *nouvelles*, new things.

29. *Thou'rt mad to say it*, You must be mad to tell such an utterly improbable story. The Cl. Pr. Edd. remark, "Lady Macbeth, thrown off her guard by the suddenness of the announcement, which gives an opportunity for the immediate execution of the crime she has been meditating, breaks out into an exclamation of great violence, for which, recovering herself, she wishes to account."

31. *Would have ... preparation*, Would have sent me information beforehand in order that I might make ready for his visit. For this absolute use of *inform'd* cp. below, ii. 1. 48, "It is the bloody business which *informs* Thus to mine eyes;" and for the omission of the personal object, *A. W.* iv. 1. 91, "haply thou mayst *inform* *Something* to save thy life."

32. *So please ... true*, a deferential protest; it is true, if you will permit me to say so.

33. *had the speed of him*, outstripped him; cp. *M. W.* v. 5. 171, "you have the start of me."

34. *dead for breath*, i.e. for want of breath; so *H. V.* i. 2. 114, "cold for action;" *A. W.* i. 2. 16, 7, "sick for breathing and exploit;" *T. S.* iv. 3. 9, "starv'd for meat;" but the usage is very common in all the dramatists.

34. 5. *had scarcely ... message*, had hardly enough breath left to deliver his message.

35. *Give him tending*, see that he is well looked after, provided with all he requires; said to a servant: *great*, important, and, as she would make the servant believe, welcome news.

36-8. *The raven ... battlements*. Well may the messenger of these tidings be scarcely able to get out his words, for not even the raven in croaking forth anything so ominous can do so but in its hoarsest accents. The Cl. Pr. Edd. understand Lady Macbeth to compare the messenger, hoarse for lack of breath, to a raven, whose croaking was held to be prophetic of disaster; and though Dyce ridicules a similar explanation, it seems not an improbable one. *entrance*, to be pronounced 'ent(e)rance'; see Abb. §477.

39. *tend on*, wait upon; the idea being of the good and evil spirits which were supposed to accompany and prompt the

human soul through life : **mortal**, deadly : **unsex me**, make me thoroughly masculine in my purposes and their execution.

40. **top-full**, full to the brim ; cp. *K. J.* iii. 4. 180, "Now that their souls are *topful* of offence."

41. **make thick my blood**, so that it may be more in harmony with her gloomy purposes ; cp. *K. J.* iii. 3. 43, "if that surly spirit melancholy, Had *baked my blood and make it heavy-thick*, Which else runs tickling up and down the veins, Making that idiot, laughter, keep man's eyes ;" and *Hamlet*. i. 5. 68-70.

42. **access**, with the accent on the latter syllable ; see Abb. § 490 : **remorse**, kindly feeling, pity ; as more generally in Shakespeare, not, as now, compunction of conscience for some act committed.

43-5. **That no ... it**. That no scruples of mercy may paralyse my cruel intentions, or come between those intentions and their execution : **keep peace**, step between, as a mediator steps between two enemies, though here, of course, not with the view of preventing a combat, but with that of preventing the purpose and the effect going hand in hand.

46. **take ... gall**, "use my milk as though it were gall, turn all that is kindly in me to bitterness" (Cl. Pr. Edd.) : **you murdering ministers**, you agents of murder.

47. **sightless**, invisible ; cp. i. 7. 23. On adjectives having both an active and a passive sense, see Abb. § 3.

48. **You wait on**, *sc.* with the view of assisting : **nature's mischief**, probably includes the two-fold idea of inclination to evil naturally in mankind, and harm done to human life.

49. **pall thee**, envelope yourself as in a pall ; a 'pall,' though now used chiefly for the covering of a coffin, originally meant a mantle, loose dress, curtain : **dunnest**, most murky, dusky ; i. *H. VI.* ii. 2. 2, "The day begins to break and night is fled, Whose pitchy mantle over-veil'd the earth."

51. **blanket**, Malone compares Drayton's *Mortimeriados*, 1596, "The sullen night in mystie rugge is wrapp'd." Ingleby points out that in the *Rape of Lucrece*, st. cxv. the *cloak* of night is invoked to screen a deed of adultery, as here the *blanket* of night is invoked to hide a murder, and that the foul, reeking, smoky cloak in the former passage is clearly parallel to the smoky blanket here.

53. **by the ... hereafter**, in respect to the sovereignty promised in the salutation of the Third Witch, i. 3. 50.

55. **This ignorant present**, this present time which concerns itself with nothing beyond, is so incurious as to anything but itself. Delius would take **ignorant** passively, as equivalent to unknown, obscure, inglorious ; for **present**, cp. *Cymb.* iv. 3. 8.

56. **in the instant**, the present moment ; lit. that which stands in or near us.

58. **as he purposes**, according to his present intentions.

60. **as a book**, cp. *K. J.* ii. 1. 485, "If that the Dauphin there, my princely son, Can in this *book of beauty* (sc. Blanche's face) read 'I love.'"

61. **To beguile the time**, in order to hoodwink the world around you.

62. **Look ... time**, adapt yourself to the practices now in vogue.

65. **Must be provided for**, an ambiguous and euphemistic way of saying 'must be got rid of, murdered.'

65, 6. **and you ... dispatch**; and you shall leave the management of these matters in my hands.

67, 8. **Which shall ... masterdom**. Which (i.e. the work done in a single night) shall give undisputed and unlimited power to all the rest of our lives.

69. **clear**, not with your face clouded over as it now is.

70. **To alter ... fear**: to change countenance is ever to give indication of fear; **favour**, for look, feature, is frequent in Elizabethan authors. "In beauty," says Bacon in his *Essay, Of Beauty*, "that of *favour* (i.e. feature) is more than that of colour; and that of decent and gracious motion more than that of *favour*." We still retain the expressions 'well-favoured' and 'ill-favoured' for 'good-looking' and 'bad-looking.'

#### SCENE VI.

STAGE DIRECTION. **Hautboys**, from "O. F. *haut* ... high, and F. *bois* ... a bush. Thus the lit. sense is 'high wood'; the *hautboy* being a wooden instrument of a high tone" (Skeat, *Ety. Dict.*).

1. **seat**, situation; Reed quotes Bacon, *Essay on Building*, "He that builds a faire house upon an *ill seat* committeth himself to prison. Neither do I reckon it an *ill seat*, only where the aire is unwholesome, but likewise where the aire is unequal."

2, 3. **Nimblely ... senses**. The freshness and perfume of the air come agreeably upon our senses, which are thereby soothed. In i. 3. 84 we had "the insane root" for the root which produces insanity, and in iii. 4. 76 we have "purg'd the gentle weal" for purged the weal so that it became gentle: **guest of summer**, the **martlet**, as it is called in heraldry, or martin, is among the birds which in early summer come to England from the south of Europe and leave again in autumn. Its nest, which is made of mud, is always built beneath the eaves of houses, churches, etc. ;



hence it is here called **temple-haunting**, perhaps with the additional idea in that word of the peace and quiet to be found in such a building.

4. **approve**, prove; as frequently in Elizabethan authors.

5. **loved mansionry**, its nest, which it had taken so much pains to build; **manstonry**, which is not found elsewhere, is Theobald's correction of 'mansonry'; Pope reads 'masonry.'

6. **Smells wooingly here**, seems to court us by its sweetness; cp. *R. J.* i. 4. 100, "the wind, who *wooes* Even now the frozen bosom of the north"; to 'woo' means literally to bend, incline, and hence to incline another towards oneself. **jutty**, properly 'jetty,' that which jets or juts out from a building, Fr. *jetée*, fem. of the pp. of O. F. *jeter*, to throw. The word is used as a verb in *H. V.* iii. 1. 13, "As fearfully as doth a galled rock O'erhang and *jutty* his confounded base": **frieze**, in architecture, the flat band of masonry below the cornice.

7. **Buttress**, a projecting support to a wall or roof: **coign of vantage**, corner convenient for the purpose of building; the word **coign**, which is from the Fr. *coing*, a corner, Lat. *cuneus*, a wedge, was spelt indifferently 'coign' and 'coing'; but **this ... made**, in which this bird has not made.

11-4. **The love ... trouble**. The love that constantly waits upon us sometimes is vexatious in its importunity, and yet, as being love, we give it the thanks due to it. By this example I teach you how you should ask God to reward us for the pains we have put you to, and thank us, rather than blame us, for the trouble we have given you: **God 'ld us**, God yield us, reward us; a common contraction.

16, 7. **Were poor ... Against**, would be a very inadequate set-off against, etc.: **single**, poor, weak; used here with reference to **double** in the previous line, even if *twice* done and then done *double*, they would remain *single* when contrasted with, etc. There is a similar play upon the numerical sense in *Cor.* ii. 1. 40, "I know you can do very little alone, for your helps are *many*, or else your actions would grow wondrous *single*."

18. **of old**, conferred in days gone by.

19. **heap'd up to them**, with which you have loaded us in addition; for to, in this sense, see Abb. § 185.

20. **your hermits**, your beadsman, bound to pray for you; Steevens compares *Arden of Faversham*, 1592, "I am your beadsman, bound to pray for you." So, in *H. V.* iv. 1. 315-7, "Five hundred poor I have in yearly pay, who twice a day their wither'd hands hold up Toward heaven to pardon blood."

21, 2. **We coursed ... purveyor**: we followed closely at his heels with the hope of outstripping him. The duty of the purveyor, an

officer belonging to the court, was like that of the harbinger, to travel in front of the king in his progresses and make provision for his table. For *coursed*, cp. *A. C.* iii. 13. 11, "to *course* your flying flags."

23. *help*, used both as the preterite and as the participle in Shakespeare.

25-8. *Your servants ... own*. Your servants (among whom we are numbered) ever hold their servants, themselves, and whatever belongs to them in trust, bound to render an account of their stewardship whenever you may please to demand it, and at any time to yield up again to you what is in reality nothing more than your own; in *compt*, subject to account; so, in *Oth.* v. 2. 273, "when we shall meet at *compt*," i.e. at the judgment day, when we shall be called upon to give an account of the use made by us of the talents, etc., entrusted to us by God: *Still*, ever.

31. *By your leave*, with your permission; "here Duncan gives his hand to Lady Macbeth and leads her into the castle" (Cl. Pr. Edd.).

#### SCENE VII.

STAGE DIRECTION. *Sewer*, the officer who formerly set and removed dishes, and tasted them to show that there was no poison in them; derivation uncertain. *service*, acts of ministration.

1, 2. *If it were ... quickly*; if the murder were ended (i.e. if it had no consequences) when it was committed, then it would be well that it should be done quickly. Grant White, following a critic in the *Boston Courier*, would put a full stop at *well*, and explain, "If it were *done* [ended] when 'tis done [performed], then it would be well. It were done [ended] if assassination could clear itself of all consequences," etc.

2-4. *If the ... success*; these lines expand what has just been said, and the chief difficulty in their interpretation is the antecedent to *his*. By some this is taken to be Duncan, by others *assassination*, by others again *consequence*. We should be nearer to settling the point if we could be quite sure in what sense *surcease* is used. As a substantive, the word does not elsewhere occur in Shakespeare, but he uses the verb three times, *R. L.* 1. 1766, *Cor.* iii. 2. 121, *R. J.* iv. 1. 97, and in each of these cases it is a mere synonym for 'cease.' The substantive therefore probably means nothing more than 'cessation'; and, if so, may best be referred to *consequence*; the meaning of the passage will then be, If the murder of Duncan could shackle (as in a net) its after-consequences, and, with the cessation of those consequences, secure to me success: a 'trammel' is a net, shackle, anything that confines or restrains; *surcease* is from the

*F. sursis*, the pp. of *surseoir*, "to surcease, pawse, intermit." (Cotgrave): **that**, so that: **but this blow**, this blow and nothing more.

5. **the be-all ... end-all**, the beginning and end of the matter, the sum and substance of it.

6. **But here**, in this life only; **upon ... time**, This life which is but as a shallow sandbank to the ocean of eternity. The Cl. Pr. Edd. aptly quote Moore's lines, "A narrow isthmus 'twixt two boundless seas, The past, the future, two eternities." **shoal** is Theobald's correction of 'schoole,' which some editors retain in its literal sense, explaining **bank** as 'bench'; **shoal** was however variously spelt 'shole,' 'schoole,' and 'schold.'

7. **We 'ld jump ... come**. We should be willing to risk the future world and what might await us there; cp. *Cymb.* v. 4. 188, "do you take upon yourself that which I am sure you do not know, or *jump* the after inquiry on your own peril," said by the gaoler to Posthumus who is condemned to death.

8. **have judgement**, are brought to the bar and sentenced.

8, 9. **that we ... instructions**, so that in such deeds as this we do but teach to others murderous lessons which recoil upon ourselves; cp. *Hamlet*. iii. 4. 206, 7, "For 'tis the sport to have the engineer Hoist with his own petar."

11, 2. **Commends ... lips**, offers to our own lips the cup which we poisoned for others; the folios have 'ingredience,' which the Cl. Pr. Edd. think was perhaps what Shakespeare wrote, using it in the sense of 'compound,' 'mixture.' This seems probable, and in *H. V.* i. 1. 34, where the modern editors read 'current,' the first folio gives 'currance,' a similar abstraction: **chalice**, cup, from Lat. *calicem*, accusative of *calix*, cup, now usually, except in poetry, reserved for the sacramental vessel.

12-6. **He's here ... myself**; in entering my house, he enters it under a twofold guarantee of security; for, in the first place, I am his kinsman and his subject, both of which facts strongly militate against my murdering him; in the second place, I am his host, and a host should rather bar the door against any one seeking to murder his guest than himself bear the knife for such a purpose.

17. **Hath borne ... meek**, has been so gentle in the exercise of his kingly prerogative. According to Holinshed, one of the complaints made by his subjects against Duncan was that he "was so soft and gentle of nature," and his negligence in punishing offenders was one cause of the rebellions against him.

18. **clear**, free from offence, irreproachable.

20. **The deep ... taking-off**, the guilt of his murder, guilt deserving the fiercest torments of hell; for **damnation**, cp. *H.*

17. ii. 2. 115, "All other devils that suggest by treasons Do botch and bungle up *damnation* With patches, colours," etc.; for the euphemism in *taking-off*, cp. *Lear*, v. 1. 65, "Let her who would be rid of him devise His speedy *taking-off*."

22. *cherubin* has been altered by some editors to 'cherubim' on the ground that the plural is required here, but whether the *sightless couriers of the air* be the winds, as Johnson supposes, or "invisible posters of the divine will that fly unperceived by sense and unconnected with matter" (Seymour), the objection seems a very prosaic one.

24. *shall blow*, the subject is *pity* in l. 21.

25. *That tears ... wind*, so that tears shall be so plentiful as to cause the wind to fall, as it does in a shower. A sharp wind blowing in the eyes causes tears. Cp. iii. *H. VI.* i. 4. 145, 6, "For raging wind blows up incessant showers And, when the rage allays, the rain begins."

27. 8. *which o'erleaps ... other*, which when vaulting into the saddle takes too great a spring and falls on the other side. Macbeth says he has nothing to stimulate his purpose, no just or sufficient cause, he only has an ambition that is excessive, and which is certain to end in disaster. The metaphor is perhaps slightly confused, but, with *sides* in l. 26, we could hardly expect the repetition of 'side' after *other*, as Hammer reads.

34. 5. *which would ... soon*, and this reputation would need to be enjoyed while fresh, not thrown aside so soon as being something worthless; for *worn*, thus used, cp. "*attired* in wonder," *M. A.* iv. 1. 146; "*wrapped* in dismal thoughts," *A. W.* v. 3. 128, and *dress'd* immediately below.

35. 6. *Was the hope ... yourself?* Was that hope in which you decked yourself so proudly, nothing more than a drunken hope? was the valour with which it inspired you no better than the empty valour of a drunkard?

37. *so green and pale*, "this refers to the wretched appearance that Hope presents on awaking from her drunkenness, and in consequence of it" (Delius).

38. *so freely*, with such high-hearted valour, *sc.* in anticipation.

39. *Such I ... love*, I regard your love for me as in nothing more real and trustworthy than your hope; both are of an equally fickle and slight nature.

40. 1. *To be ... desire*, to show yourself in your deeds of daring as lofty-spirited as you are in your desires? *act and valour* is a hendiadys.

41-4. *Wouldst ... would*, "Do you wish to obtain the crown, and yet would you remain such a coward in your own eyes all

your life as to suffer your paltry fears, which whisper 'I dare not,' to control your noble ambition, which cries out 'I would' (Steevens).

45. **the adage**, "The cat would eat fish, and would not wet her feet," an adage found also in Latin and in French.

46. **become a man**, do honour to a man, be creditable to him.

47. **Who dares ... none**, Steevens compares *M. M.* ii. 4. 134, 5, "be that you are That is a woman: if you be more, you're none": **What beast**, in antithesis to 'man,' l. 46.

48. **break ... to me**, to open this matter to me, to make me your confidant on the subject; cp. *K. J.* iv. 2. 227, "I faintly broke with thee of Arthur's death."

49. **When ... it**, when you had the courage necessary for its accomplishment.

50. **to be more**, by being more; for this indefinite use of the infinitive, see Abb. § 356.

51. **so much ... man**, so much more worthy of the name of man.

52. **adhere** is generally taken as equivalent to 'cohere,' as in *T. N.* iii. 4. 86; *M. W.* ii. 1. 62. Capell says "it is not the coherence of time with place, but the adherence of these two with the murder of the king"; but the word *fitness*, i.e. coherence, in the next line is against his interpretation. **and yet ... make both**, and yet you were determined to make both serve.

53. **that their fitness**, that very fitness of time and place; see Abb. § 239.

54. **unmake**, make you unfit.

58. **the**, for 'its'; the Cl. Pr. Edd. compare Bacon, *Adv. of Learning*, i. 4. 1, "it is the manner of men to scandalize and deprave that which retaineth the state and virtue."

59. **Have done to this**, have sworn to the accomplishment of this purpose. **We fail!** Whether we have a note of admiration or one of interrogation, the words are merely a scornful rejection on Lady Macbeth's part of the possibility of failure. Echoing her husband's last words, she says, **We fail!** the idea of our failing! You have only to screw up your courage to the requisite point (and keep it there), and there is no question of our failing. A third variety of punctuation is a full stop after **fail**, in which case **But** will be adversative. Such an idea as this involves is, however, entirely out of keeping with Lady Macbeth's temperament.

60. **the sticking-place**, the point at which it will remain firm, below which it will not fall. The metaphor is probably, as Steevens suggested, from the screwing up of the chords of stringed instruments to their proper degree of tension, at which the peg

keeps them fast. For the opposite idea, cp. *Oth.* ii. 1. 203, "O, you are well tuned now, But I'll set down (*i.e.* let down) the pegs that make this music"; in *T. N.* v. 1. 126, "the instrument That screws me for my true place in your favour" refers rather to some mechanical contrivance for moving heavy bodies.

62. **Whereto**, to which, viz. sleep: **the rather**, all the more; **the** is the ablative case of the relative or demonstrative; see Abb. § 94.

64. **wassail**, carousing, drinking of healths; from A.S. *was*, be thou, and *hál*, whole, healthy: **convince**, subdue, Lat. *convincere*; cp. below, iv. 3. 142, *Oth.* iv. 1. 28, *Cymb.* i. 4. 104.

65-7. **That memory ... only**; so that memory, which keeps guard over the brain, shall become nothing better than a mere vapour, and the brain merely the alembic into which that vapour passes. "By the old anatomists ... the brain was divided into three ventricles, in the hindmost of which they placed the memory. That this division was not unknown to Shakespeare we learn from *L. L. L.* iv. 2. 70, 'A foolish extravagant spirit, full of forms, figures, shapes, objects, ideas, apprehensions, motions, revolutions: these are begot in the ventricle of the memory.' The third ventricle is the cerebellum, by which the brain is connected with the spinal marrow and the rest of the body: the memory is posted in the cerebellum like a warder or sentinel to warn the reason against attack. When the memory is converted by intoxication into a mere fume (cp. *Temp.* v. 1. 67, 'The ignorant fumes that mantle Their clearer reason,') then it fills the brain itself, the receipt or receptacle of reason, which thus becomes like an alembic or cap of a still. For 'fume' cp. *Cymb.* iv. 2. 301, 'A bolt of nothing, shot at nothing, which the brain makes of fumes' "(Cl. Pr. Edd.).

66. **receipt**, that which receives, receptacle.

67. **limbeck**, a contracted form of *alembic*, which is ultimately from the "Arabic *al-ambik*; where *al* is the definite article and *ambik* is a 'still,' adapted from the Gk. *ἀμβίξ*, a cup, goblet, used by Dioscorides to mean the cap of a still" (*Skeat, Ety. Dict.*). **swinish sleep**, cp. *Lear*, iii. 4. 95, "*Hog in sloth, fox in stealth*"; a reference also to their swilling propensities.

69. **What cannot**, etc., a question of appeal expecting a negative answer, and equivalent to, There is nothing, etc.

70. **put upon**, falsely ascribe to; cp. *Ham.* ii. 1. 19, "There put on him What forgeries you please."

71. **spongy**, imbibing like a sponge; soaked with wine; a drunkard is often called a 'sponge.'

72. **quell**, murder, from A.S. *cwellan*, to kill. Johnson points out that murderers were formerly called *man-quellers*.

73. **mettle**, the same word as *metal*, the former being used metaphorically, the latter literally. We still combine the two ideas in such phrases as, 'He is true steel'; 'a man of iron'; 'a leaden-hearted fellow'; 'he has plenty of brass' (i.e. impudence).

74. **received**, accepted as the truth.

76. **Who dares**, another question of appeal, no one will dare: **other**, in any other way, otherwise; see Abb. § 12.

77, 8. **As we shall ... death**. Seeing that we shall be loud in our lamentations for his death.

79, 80. **I am settled ... feat**. My determination is made, and I now brace up my nerves and sinews to this terrible deed; a metaphor from stringing a bow.

81. **mock ... show**, hoodwink all about you with the appearance of joy and gracious kindness.

82. **False ... know**. What the treacherous heart meditates must be masked under an honest look.

#### ACT II. SCENE I.

1. **How goes the night?** What time is it?

3. **I take 't**, I conceive, imagine.

4, 5. **Hold**, wait: **There's ... out**, the heavens show themselves thrifty by putting out their candles early; i.e. the moon and stars have set; cp. *R. J.* iii. 5. 9: **Their**, Shakespeare frequently uses the plural with **heaven**: **thee** is dative, see Abb. § 212: **that too**, giving him his cloak, dagger, or something else he was wearing.

6. **A heavy ... me**, the inclination to sleep is strong upon me.

7. **I would not**, I should wish not to.

8, 9. **Restrain ... repose**. "Banquo's character is made in every way a contrast to that of Macbeth; he prays to be delivered from entertaining even in dreams the plans which Macbeth was plotting to execute" (Cl. Pr. Edd.).

14. **largess**, a liberal gift of money, from Fr. *largesse*, bounty. **offices** is explained by Steevens, who quotes *Tim.* ii. 2. 110, *R. II.* i. 2. 69, as the rooms appropriated to servants and ordinary purposes. Most modern editors accept Rowe's alteration 'officers,' and we have just above "his spongy officers," for his chamberlains.

15-7. **This diamond ... content**. With the present of this diamond he salutes your wife, giving her the title of his 'most kind hostess,' and being wrapped up in unbounded satisfaction. The meaning of the latter clause is very doubtful, but this explanation

perhaps does no great violence to the words. Steevens, taking *shut up* as 'concluded' quotes, among other passages, Spenser, *F. Q.* iv. 9, "And for to *shut up all* in friendly love," but in this, and all the passages he cites, 'shut up' has an object after it; Hanmer reads 'and's shut up,' a letter which might easily have been omitted before *shut*.

17-9. *Being ... wrought*. As we were unprepared for his visit, our good-will to welcome him as he should be welcomed, which otherwise would have had free way, was obliged to submit to circumstances and show itself defective. For *servant*, in this figurative sense, cp. *Cor.* v. 2. 89, "My affairs are *servanted* to others."

22. *when we ... serve*, when we can persuade an hour to be at our disposal, i.e. when I can possibly find an hour's leisure; cp. *M. A.* iii. 2. 84, "if your leisure *served*, I would speak with you"; *T. G.* iii. 1. 251, "The time now *serves* not to expostulate."

24. *At your kind'st leisure*. Whenever you are good enough to make it convenient.

25. 6. *If you shall ... you: my consent* seems to mean here a consent with me; if you shall assent to my plan and show your consent by resolutely adhering to its execution, honour is certain to result to you: *consent* has been very variously explained as 'opinion'; 'what I consent to'; 'my party'; 'an understanding with me'; 'the plan I have formed'; 'counsel'; and no doubt Macbeth intended the word to be ambiguous. A further ambiguity lies in 'tis and It; probably the former refers to *consent*, however explained, and the latter is used indefinitely.

26-9. *So I lose ... counsell'd*. Provided I lose no honour in seeking to increase what honour already belongs to me, but preserve untainted my loyalty to the king, I shall be ready to follow your advice. Banquo, in taking up the word *honour*, refers to it in a twofold sense; first, honesty, secondly, honourable distinction: *franchised*, free, i.e. "from any obligations inconsistent with allegiance to the king" (Cl. Pr. Edd.); *O. F.* *frank*, free.

31. *my drink*, the 'posset,' or drink taken before going to bed, is constantly mentioned in the old dramatists.

32. *She strike*, but for the parenthesis, we should have 'bid my mistress strike'; cp. *Oth.* i. 3. 165, "bade me, if I had a friend that lov'd her, I should but teach him how to tell my story"; *strike* is the subjunctive of purpose.

35. *have thee not*, i.e. his attempt to grasp it has been futile.

36. *sensible*, tangible by the hand as perceptible to the sight; cp. *M. V.* ii. 9. 89, "*Sensible* regreets. To wit ... Gifts of rich value."

39. *heat-oppressed*, troubled with heated fancies.



43. **I was to use**, I had intended to use; but the words imply that he had no free will in the matter, that it was his destiny to use it.

44, 5. **Mine eyes ... rest**: if this dagger is a mere phantom, my eyes are made ridiculous to my other senses, may be jeered at by them; if, on the other hand, this dagger is a reality, my eyes show themselves worth all my other senses, which could not apprehend its existence.

46. **dudgeon**, handle; it has been stated that *dudgeon* meant the root of the box-tree, but though that root was sometimes spoken of as *dudgeon*, the term was used not as a synonym, but to describe the wavy marking of the wood, which resembled the crooked channels cut in the handles of daggers to give a firmer grip to the hand; see Skeat, *Ety. Dict.*: **gouts**, drops; "in heraldry, when a field (i.e. division of a shield) is charged or sprinkled with red drops, it is said to be *guty* of gules"... (Steevens).

47. **Which ... before**, which was not the case when it first appeared to me: **There's ... thing**, the whole thing is a mere hallucination.

48, 9. **It is ... eyes**. It is my murderous purpose that calls up this phantom before me; for **informs**, see above, i. 5. 31; **the one half-world**, one hemisphere, half the world.

50, 1. **wicked ... sleep**, horrid dreams, dreams of wickedness, disturb the peaceful slumber. Steevens would alter **sleep** into 'sleeper'; but the image is more vivid and poetical with **sleep**, and Milton's use of "close-curtained sleep" (*Comus*, l. 554), which he himself quotes, should be sufficient to show what Shakespeare wrote. Rowe, in Davenant's version of the play, gives "now" to complete the metre; Nicholson conjectures "while."

51, 2. **witchcraft ... offerings**, witches perform their rites to Hecate with those offerings that she loves: **wither'd**, gaunt-looking.

53. **Alarum'd**, aroused to action; 'alarum,' another pronunciation of 'alarm,' from Ital. *all' arme*, to arms!

54. **Whose ... watch**, "who marks the period of his night-watch by howling, as the sentinel by a cry" (Cl. Pr. Edd.).

55. **With Tarquin's ... strides**, with the swift, but noiseless, strides with which Tarquin made his way to Lucretia's bed with the object of ravishing her; **ravishing** is a transferred epithet properly belonging to **Tarquin**; cp. *Cymb.* ii. 2. 13, "Our Tarquin thus Did softly press the rushes, ere he waken'd The chastity he wounded." **strides**, Pope's emendation of 'sides,' has been objected to on the ground that a 'stride' is an action of violence, impetuosity, and tumult; but Steevens compares Spenser, *F. Q.*

iv. 8, "With *easy* steps so soft as foot could *stride* ; and in *R. II.* i. 3. 268, we have "every *telious stride* I make."

57. *Hear ... walk*, on the redundancy here, see Abb. § 414 ; for *fear*, lest.

58. *Thy very stones*, Grey refers to *Luke*, xix. 20, "The stones would immediately cry out" : *prate*, chatter idly, like gossips ; *my whereabouts*, for instances of adverbs used as nouns, see Abb. § 77.

60. *Which now suits with it*, which is so well in keeping with it : *Whiles*, the gen. case of the subs. 'while,' time, used adverbially like 'needs,' 'twice,' etc.

61. *gives*, the singular is due, as the Cl. Pr. Edd. point out, to the exigency of the rhyme and to the occurrence between the nominative and the verb of two singular nouns. A confusion of proximity more common in Shakespeare is that of a sing. noun with a pl. verb, owing to a pl. noun coming between the subj. and the verb, as in *J. C.* v. 1. 33, "The *posture* of your *blows* are yet unknown."

62. *I go ... done*, I have only to go and the act is done ; the two are one thing.

63. *knell*, Elwin supposed this to refer to the ringing of the 'passing-bell,' a custom formerly general, and which still survives in some parts of England, of tolling one of the church bells when a person is on the point of death, or immediately after his death, with the notion that it helped the soul on its flight from the body. The Welsh *cnill* means a passing-bell, and in *V. A.* 702, we have, "And now his grief may be compared well To one sore sick that hears the *passing-bell*." Elsewhere Shakespeare always uses 'knell' of the bell tolled at a funeral.

64. After this line the old editions mark a new scene, and another after l. 74 of that scene. I have followed Rowe, Theobald, Dyce, and Grant White in regarding the whole as one scene. The last of these editors remarks, "Not only is there no change of place, but there is no introduction of new dramatic interest or incident. Of yet greater importance is it here that the apparent continuance of the action is vitally essential to the dramatic impression intended to be produced. The ringing of the bell by Lady Macbeth, the exit of Macbeth upon that pre-arranged summons, the entrance of the Lady to fill the stage and occupy the mind during her husband's brief absence upon his fearful errand, and to confess in soliloquy her active accession to the murder, the sudden knocking which is heard directly after she goes out to replace the daggers, and which recurs until she warily hurries her husband and herself away lest they should be found watchers, the entrance of the Porter, and finally of Macduff and Lenox,—all this action is contrived with consummate dram-

atic skill ; and its unbroken continuity in one spot, and that a part of the castle common to all its inhabitants, is absolutely necessary to complete its purpose."

65. *That which ... bold ; sc. wine ;* not of course, that she, like the grooms, was drunk, but that the wine had stimulated her courage.

67, 8. *the fatal ... good night.* "The full significance of this passage may be best shown by comparing the following lines from Webster's *Duchess of Malfi*, iv. 2, where Bosola tells the Duchess : 'I am the common bellman, That usually is sent to condemn'd persons The night before they suffer.' Here, of course, Duncan is the condemned man. Compare also Spenser's *Faery Queen*, v. 6. 27, where the cock is called 'the native belman of the night'" (Cl. Pr. Edd). The owl is very frequently mentioned by Shakespeare as an ominous bird, and even to this day its hooting is regarded by many villagers as foreboding evil.

69. *the surfeited grooms*, the drunken chamberlains ; 'groom,' though now usually meaning the attendant on a horse, formerly meant any menial servant, and is still retained in court language of such officers as the 'groom of the stole,' the 'groom of the bedchamber,' etc.

70. *Do mock ... snores*, by slumbering soundly show contempt for the trust imposed upon them of keeping guard over the king. *possets* were of various kinds. Randle Holme gives one receipt ; "Posset is hot milk poured on ale or sack, having sugar, grated bisket, and eggs, with other ingredients, boiled in it, which goes all to a curd." Possets are still taken for colds. In *Hamlet* i. 5. 68, we have the verb, for 'to curdle.'

71, 2. *That death ... die.* So that there is a conflict between death and the natural powers whether they (the grooms) should live or die ; *about them* indicates the struggle over their bodies ; cp. i. 3. 92, 3.

74. *Alack*, generally taken as a corruption of 'alas' ; Skeat thinks that it may be a corruption of 'ah ! lord !', or may be referred to the M.E. *lak*, signifying loss, failure, etc., in which case it would mean 'ah ! failure,' or 'ah ! a loss.'

75, 6. *The attempt ... us*, the attempt if not successful ruins us. Dyce thinks it plain that here *attempt* is put in strong opposition to *the deed*, and that *Confounds* has no reference to future mischief, but solely to the perplexity and consternation of the moment. There is of course this emphatic opposition, but there seems no reason why an unsuccessful attempt should cause more perplexity and consternation at the moment than a successful attempt. The *kind* of consternation would indeed be different ; in the one case consternation at the consequences of having failed in so hazardous an attempt, consternation in the

other case due to remorse: **Confound** in the sense of 'ruin' is very frequent in Shakespeare.

80. **crickets**, "according to Grimm the cricket foretold death" (Furness).

85. a **sorry sight**, a wretched sight; **sorry**, properly 'sory,' i.e. the substantive 'sore' with the suffix *-y*, originally meant wounded, afflicted; cp. *Oth.* iii. 4. 51, "a salt and *sorry* rheum," i.e. painful.

87. **cried Murder!** i.e. in his sleep.

88. **That they**, so that they: **I stood ... them**, the laugh of the one and the exclamation of the other making him for the moment afraid to stir.

89. **address'd them**, prepared themselves; ultimately from the Lat. *directus*, direct, straight.

90. **There are ... together**. The meaning of these words is not very clear. Delius alone of the editors seems to have noticed them, and he, taking **lodged** as = prostrate, strangely regards them as a derisive conclusion to Macbeth's last words. Probably Lady Macbeth, determined on the completion of the task from which her husband has shrunk, is considering how things are in Duncan's chamber, and says these words more to herself than to Macbeth.

92. **As they had seen**, as they would have done if they had seen; see note on i. 4. 11: **hangman's**, executioner's; as generally in Shakespeare.

93. **Listening their fear**, as I listened to their exclamations of fear, I could not, etc. The punctuation in the text is that of the folios, and **their** seems to point to the exclamations **God bless us!** and **Amen**. If so, as the grooms of course could not see Macbeth listening to their exclamations till they had made them, the punctuation is right. Many editors, however, follow Rowe in putting a comma after **hands**, and a colon, or a semi-colon, or a full stop, after **fear**. There does not seem much gained by this; for what would frighten the grooms was not the sight of Macbeth listening to their exclamations, but the sight of Macbeth with the daggers and his bloody hands. After verbs of hearing the preposition is often, as here, omitted.

94. **Consider ... deeply**. Do not let that trouble you so much.

96, 7. **I had most ... throat**. Engaged as I was, I had the greatest need of blessing, and yet I could not get the word **Amen** (i.e. so be it) out of my lips, could not invoke a blessing upon myself by assenting to their prayer, **God bless us!** **thought**, sc. on; as Hanmer reads.

98. **After these ways**, in this manner; **after** "(following,' Lat. '*secundum*,' hence 'according to') ... is now used only of

space or time, except in 'after the pattern, example,' etc., where the sense requires the metaphorical meaning" (Abb. § 141): so, if we allow ourselves to dwell upon the subject.

101. *ravell'd*, tangled; *aleave*, "soft floss silk, used for weaving" (Dyce).

102. *The death ... life*, that which concludes each day of existence, as death concludes life.

103. *great course*, a reference to the second or most important course of dishes at a feast; so perhaps, in *Cor.* i. 5. 17, "Thy exercise hath been too violent for A *second course* of fight," i.e. for you to indulge yourself in a further feast of fighting.

104. *Chief ... feast*, an expansion of the words *great nature's second course*; Steevens quotes Chaucer, *The Squire's Tale*, 347, "The *norice* of digestioun, the slepe." The older editions included all the words down to *feast* as being spoken by the *voice*; they are better regarded as Macbeth's comment on the word *sleep*.

109. *to think*, so as to think.

110. *So brainsickly*, in so mad a manner, as if your brain was diseased.

111. *this filthy witness*, the blood: *witness*, evidence; now used only of persons, but in Shakespeare very frequently of things.

119. *That fears ... devil*, cp. *T. S.* i. 2. 211, "Fear (i.e. frighten) boys with bugs," i.e. bugbears.

120. *gild*, cp. *K. J.* ii. 1. 316, "Hither return all *gilt* with Frenchman's blood"; and "golden blood," ii. 3. 109, below. Gold was very generally called red, and hence the simile.

121. *guilt*, a quibble which occurs again ii. *H. IV.* iv. 5. 129, *H. V.* ii. *Chor.* 26. "By making Lady Macbeth jest, the author doubtless intended to enhance the horror of the scene. A play of fancy here is like a gleam of ghastly sunshine striking across a stormy landscape." ... (Cl. Pr. Edd.).

122. *How is't with me*, what can be the matter with me? I must be in a very weak state when, etc.

123. *what hands ... eyes*! looking with horror at his blood-stained hands.

126. *multitudinous*, seems to refer to the innumerable waves of the sea, and to correspond to the *ἀνάρθρων γέλασμα πορτίων κυμάτων*, the countless smile of ocean's waves, of Æschylus, *Prom. Vinc.* 90: *incarnadine*, dye a crimson colour, Ital. *incarnadino*, carnation or flesh colour.

127. *one red*, uniformly red; Malone compares *The Two Noble Kinsmen*, v. i. 50, "Thou mighty one, that with thy power has turned Green Neptune into purple."

129. *so white*, cp. below, iv. 1. 85, "*pale-hearted* fear," and v. 3. 15, "Go prick thy face and over-red thy fear, Thou *lily-liver'd* boy."

132. *Your constancy ... unattended*. Your resolution has forsaken you, no longer attends you as a guard.

134. *nightgown*, what we now call 'dressing-gown,' a garment worn over the nightgown by a person getting up to dress, etc.

134, 5. *lest ... watchers*, lest there be occasion for us to show ourselves, and by appearing in our ordinary dress for the day we be proved to have sat up all night.

135, 6. *Be not ... thoughts*. Do not so forget yourself and your manly nature by giving way to such cowardly thoughts.

137. *To know ... myself*. If I am to be conscious of my deed (as I cannot help being), it would be better to forget myself and my existence; for the infinitive used indefinitely, cp. ii. 2. 73, and iv. 2. 69.

STAGE DIRECTION. *Enter a Porter*. See Introduction.

139. *Here's ... indeed*. What a vigorous knocking!

140. *old turning*, plenty of work in unlocking the door, from the number of applicants for admission; *old*, in an intensive sense, is frequent in Shakespeare and the dramatists generally.

141. *Knock, knock, knock!* said jeeringly; oh, yes, go on knocking in this vigorous fashion: 'the name of Beelzebub, swearing by one name of the devil as if he were the "porter of hell-gate."'

142, 3. *on the ... plenty*, because prices would then fall; Hunter quotes a story of a man who, under this apprehension, tried to commit suicide about the year 1638.

143. *come in time*, you have come at the right moment, I am just up and ready to open the gate. *napkins enow*, plenty of pocket-handkerchiefs to wipe the sweat from your faces; *napkin*, in this sense, is very common in Shakespeare; we now use it chiefly for a cloth to wipe the lips and hands during meals; *enow*, among the O. E. forms of the word which we now spell 'enough' were *genoh*, *ynough*, *ynow*, *enow*, and *anow*, and of these the second, fourth, and fifth are found in Elizabethan literature; *inôhe*, *inowe*, *anowe*, and other forms ending in *e* were plural, as *enow* is here.

145. *in the other devil's name*. Hales thinks that 'Belial' was perhaps the other name meant here, he being sometimes represented as keeping the gate of hell.

146, 7. *an equivocator ... scale*, an equivocator who could plead on one side of a question and then on the other, and swear on behalf of each against the other. Warburton sees here an allusion

to the Jesuits, "the inventors of the execrable doctrine of equivocation," and perhaps the context supports this view.

148. for God's sake, in the name of God, and on the principle that the end justifies the means. *equivocate to heaven*, get to heaven by equivocating.

151. *stealing ... hose*, stealing something from material given him to make a pair of hose; the fashion of French hose altered from time to time, being sometimes large and loose, sometimes close fitting, and Warburton thinks the point here is the cleverness of the tailor consists in stealing anything from the material in the latter case; but this seems to be riding a jest to death.

152. *goose*, "the tailor's smoothing iron is so called because its handle is like the neck of a goose" (Cl. Pr. Edd.).

153. *at quiet*, at peace.

153, 4. *But this ... further*. But I am not going to stay here any longer playing the part of the porter in hell (i.e. ready to admit all comers, however numerous), for the place, far from being too hot, is far too cold for such an occupation.

154. *I had thought*, I had expected in my function as "devil porter" to, etc.

155, 6. *the primrose ... bonfire*, cp. *Hamlet*. i. 3. 50, "Himself the *primrose path* of dalliance treads"; *A. W.* iv. 5. 56, "and they'll be for the *flowery way* that leads to the broad gate and the great fire." Fleay, *Shakespeare Manual*, p. 247, was the first commentator to point out that *bonfire* was in Shakespeare's day equivalent to *pyre*; "it was the fire for consuming the human body after death; and the hell-fire differed from the earth-fire in being everlasting." The original word is 'bone-fire,' a fire for burning bones; Marlowe, i. *Tamburlaine*, iii. 3. 240, puns on the word, "But ere I die, those foul idolators Shall make me *bonfires* with their filthy *bones*."

157. *remember the porter*, i.e. by the usual gratuity.

160. *carousing*, a 'carouse' is a drinking-bout. "Orig. an adverb meaning 'completely' or 'all out,' i.e. 'to the bottom,' used of drinking. Whence the phrase 'to drink carouse' ... from *F. carous*, ... *G. garaus*, adv. ... which signified literally 'right out,' and was specially used of emptying a bumper to any one's health. ... Similarly, the phrase *allaus* was sometimes used, from the *G. all aus*, i.e. all out ... and even found its way into English. Thus Beaumont and Fletcher: 'Why give some wine then, this will fit us all; Here's to you, still my captain's friend! *All out!*' *Beggar's Bush*, ii. 3" ... (Skeat, *Ety. Dict.*): till the second cock, till the cock crew a second time, apparently, from *R. J.* iv. 4. 3, about three o'clock in the morning.

162. *in the very throat of me*, according to an old Italian

treatise on War and the Duello, quoted by Staunton on ii. *H. IV.* i. 2. 94, there were different gradations of giving the lie, first the simple 'Thou liest'; then 'Thou liest in the throat'; 'Thou liest in the throat like a rogue'; 'Thou liest in the throat like a rogue as thou art'; the last being an insult which could not be passed by without a challenge to combat; here of course there is a quibble upon the liquor passing down the throat.

164. **took up my legs**, made me stagger and stumble in my walk.

165. **made ... him**, managed to get the better of him; with a pun on the word **cast** in the sense of overthrowing and in that of vomiting.

168. **morrow**, morning; from *M. E. morwe*, by change of the final *-we* to *-ow*.

170. **timely**, in good time.

171. **slipp'd**, missed, passed by.

174. **The labour ... pain**, cp. *Temp.* iii. 1. 1, "There be some sports are painful, and their labour Delight in them sets off." **to call**, so as to call.

176. **For 'tis ... service**. For it is the duty to which I have been appointed; cp. *R. III.* v. 3. 25, "*limit* each leader to his several charge"; *M. M.* iv. 2. 176, "having the hour *limited*," i.e. fixed.

177. **he did appoint so**, he fixed to do so, gave orders for everything to be ready for his departure; said as a sort of qualification to the plain untruth, **He does**.

178. **unruly**, boisterous.

180. **screams of death**, screams as of persons dying a violent death.

181-3. **And prophesying ... time**: and prophetic announcement of terrible commotions and convulsions newly brought to the birth and in keeping with the character of the time. **combustion**, as we still use 'conflagration' of great social and political outbreaks, but probably with a reference to the astrological term 'combust'; cp. Bacon, *Adv. of Learn.* ii. 49. 2, "who by their faculty of playing put the Pannonian armies into an extreme tumult and *combustion*." For **to**=in accordance with, see Abb. § 187.

183. **the obscure bird**, the bird that loves the darkness, sc. the owl; **obscure** accented on the first syllable.

184. **livelong**, as long as the night lasted.

185. **feverous**, feverish; the same form of the word is used in *Cor.* i. 4. 61. The fever here is the "ague-fever which was much more common in old times than now when England is drained" (*Cl. Pr. Edd.*); cp. *R. II.* ii. 2. 116.



186, 7. **parallel A fellow** to it, we should now say either 'parallel it' or 'find a fellow to it.'

188, 9. **Tongue ... thee**, the tongue cannot name you, the heart cannot conceive you; cp. above, i. 3. 60: for other ellipses of 'neither' before 'nor,' see Abb. § 396, and for the double negative, § 406.

190. **Confusion ... masterpiece**, confusion can never produce any work which shall equal this in its enormity.

191. **sacrilegious**, sacrilege is robbery of a sacred building, and the metaphor is continued in the next line.

192. **The Lord's ... temple**, properly the temple of the Lord's anointed, as kings were often called with reference to their being anointed with holy oil at their coronation. The Cl. Pr. Edd. point out that the confusion of metaphor here is due to a reference being made to two passages in the Bible, 1 *Samuel*, xxiv. 10, "I will not put forth mine hand against my Lord, for he is *the Lord's anointed*," and 2 *Corinthians*, vi. 16, "For ye are the *temple* of the living God." **temple**, for 'body,' is used by Shakespeare in several places, e.g. *Temp.* i. 2. 457, and frequently in the Bible.

193. **The life o' the building**, the soul which animated the body.

196. **a new Gorgon**, the Gorgons, fabulous creatures who dwelt near Tartessus on the shores of the ocean, were so terrible in appearance that all who looked upon them were turned to stone.

200. **downy**, soft as down; **death's counterfeit**, the very image, the exact resemblance, of death; **counterfeit**, for portrait, is frequent in Shakespeare. Cp. *M. N. D.* iii. 2. 364, "*Death-counterfeiting* sleep."

202. **The great ... image**, a sight as terrible as the day of doom, the Last Day.

203. **walk**, the technical term for the appearance of spirits upon the earth.

204. **To countenance this horror**, as in no other shape but that of spectres can you be in keeping with these horrors; **to countenance**, to show favour to by looks, and so to be in agreement with.

206, 7. **That such ... house?** That the sleeping inmates of the castle are summoned to a conference by this loud bell, as in warfare combatants are summoned to a conference by the sound of a trumpet.

215, 6. **Had I ... time**; cp. *Oth.* ii. 1. 191, 2, "If it were now to die 'Twere now to be most happy."

217, 8. **There's nothing ... dead**; there is nothing in this mortal world worth troubling oneself about, all things are now but trifles; renown and grace no longer have existence. This

inflection in *-s* with two singular nouns occurs frequently in Shakespeare, *e.g.* *Ham.* iii. 2. 177, "For woman's fear and love holds quantity."

219, 20. **The wine ... brag of.** The wine of life, that which gave it stimulus and made it enjoyable, has been drawn dry, nothing but the tasteless dregs remain; **vault** is used in a double sense of this earth beneath the roof of heaven, and of a vault in which wine is stored.

221. **amiss**, lit. wrongly, then in evil plight. **You are**, *i.e.* amiss.

225. **as it seem'd**, as far as we could judge.

226. **badged**, marked as with a badge; cp. ii. *H.* VI. iii. 2. 200, "Murder's crimson *badge*."

229, 30. **no man's ... them**, in their state of fury it was unsafe for any one to go near them.

233. **amazed**, bewildered, distracted.

235, 6. **The expedition ... reason.** My violent love, swift to manifest itself, outstripped halting reason; cp. *M.* V. i. 2. 21, 2, "such a hare is madness the youth, to skip over the meshes of good counsel the cripple; for **expedition**, = haste, cp. ii. *H.* IV. iv. 3. 37, "... have I, in my poor and old motion the *expedition* of thought?" and for **pauser**, see Abb. § 443.

237. **laced**, the idea is of gold lace laid on cloth, silk, etc., of a silver colour; cp. *Cymb.* ii. 2. 22, "white and azure *lac'd* With blue of heaven's own tinct."

239. **For ruin's ... entrance**, for ruin to force her way in and carry out her cruel purposes.

241. **Unmannerly ... gore**, covered with blood as with a garment, a garment of hideous fashion. **who could refrain**, *i.e.* from acting as I did.

244. **Look to**, attend to.

246. **That most ... ours.** That have the best right to speak on such a subject, having the greatest interest in it; for **argument**, cp. ii. *H.* IV. v. 2. 23, "our *argument* Is all too heavy to admit much talk."

247, 8. **What should ... seize us?** a question of appeal equivalent to, It is not for us to indulge in wordy grief here where destruction, lurking invisible, may rush out and seize upon us unprepared.

248. **an auger-hole**, a hole as small as that made by an auger, a small tool for boring wood; cp. *Cor.* iv. 6. 87, "confin'd into an *auger's* bore." See note on iv. 1. 16.

250. **Our tears ... brew'd**, the tears which we must shed are not

yet ready for use; Delius compares *T. A. iii. 2. 38*, "she says she drinks no other drink but tears, *Brew'd* with her sorrow."

250, 1. **Nor our ... motion.** Nor is our sorrow, strong though it be, as yet prepared for active manifestation.

252, 3. **when ... exposure,** "when we have clothed our half-drest bodies which may take cold from being exposed to the air" (Steevens).

254, 5. **And question ... further.** And examine this murder with the determination to probe it to the bottom. He speaks as if this **bloody piece of work** was something animate which might be compelled by cross-examination to yield the truth about itself.

255. **Fears ... us;** for the present we are paralysed by fears as to what might happen to ourselves if we attempted anything now, and by scruples regarding others lest we unjustly suspect them as being parties to this deed.

256, 8. **In the great ... malice.** I shelter myself under the protection of God, and, thus armed, I war against the secret designs of treacherous malice; **pretence**, intention, design; as constantly in Shakespeare, e.g. *W. T. iii. 2. 18*. So the verb in *ii. 3. 24*, below.

259. **Let's briefly ... readiness,** let us quickly dress ourselves and meet in the hall boldly prepared for action; **manly readiness** is opposed to **naked frailty**, and **ready** meant in Shakespeare's day 'dressed.'

260. **Well contented,** agreed.

262, 3. **To show ... easy.** To manifest a sorrow which he does not feel, comes easy to the hypocrite; **easy**, an adverb.

264, 5. **our separated ... safer,** if our lots are apart we shall both be safer.

266. **There's daggers,** for the inflection in -s preceding a plural subject, see Abb. § 335.

266, 7. **the near ... bloody,** the nearer they are in blood (in relationship) the greater the likelihood of their using bloody measures to get rid of us; Donalbain of course means Macbeth whose right to the throne would follow upon the removal of himself and Malcolm. For **near**, = nearer, cp. *R. II. v. 1. 88*, "Better far off than near be ne'er the *near*"; and 'far' for 'farther,' *W. T. iv. 4. 442*, "*Far* than Deucalion off."

268. **Hath not yet lighted,** is yet to fall; Macbeth's designs have not yet been carried to completion.

270, 1. **And let ... away,** and do not let us be scrupulous about going away without saying farewell, but let us get off as quietly

as we can; to 'shift' and a 'shift' frequently imply change of a rapid and secret character.

271, 2. **there's ... left.** "Those thieves are justified who steal away themselves when it is their only hope of safety. Cp. *A. W.* ii. 1. 33, '*Bertram*. I'll steal away. *First Lord*. There's honour in the theft'" (Cl. Pr. Edd.).

## SCENE II.

2. **volume**, time is compared to a book the leaves of which as they were turned had disclosed **Hours dreadful**, etc.

3. **sore**, see note on i. 1. 85, above.

4. **Hath trifled**, has made former experiences seem mere trifles.

5, 6, **as troubled ... stage**, disquieted by the way in which men play their part, threaten with their displeasure the stage on which the bloody deeds are done; **his bloody stage**, the earth which is the scene of such cruelties; **act** and **stage** are both used in their theatrical sense; cp. *A. Y. L.* ii. 7. 139-66: **by the clock**, as shown by it.

7. **strangles ... lamp**, envelopes the sun in darkness and will not allow it to run its bright course; for, **strangles**, cp. i. *H. IV.* i. 2. 226, "the foul and ugly mists of vapours that did seem to *strangle* him," *sc.* the sun: 'travel' and 'travail' are different spellings of the same word and like 'metal' and 'mettle,' the former is used in a literal, the latter in a figurative sense; here **travelling** includes both ideas, the motion of the sun, and the difficulty with which that motion is made. Holinshed, speaking of the murder of King Duff, says, "for the space of six moneths together there appeared no sunne by day nor moone by night, in anie part of the realm, but still was the sky covered with continual clouds."

8-10. **Is't night's ... kiss it?** Is it due to night's superior power, or the day's shame, that the face of the earth is wrapped in the gloom of the grave at a time when it should be saluted by the vivifying beams of the sun? For **kiss**, = lightly touch, cp. *Sonn.* xxxiii. 3, "Full many a glorious morning have I seen ... *kissing* with golden face the meadows green." The Cl. Pr. Edd. point out that **pre-dominance** is here an astrological term, and it is so used in *Lear*, i. 2. 134, *T. C.* ii. 3. 138, *W. T.* i. 2. 195.

12. **towering**, a technical term applied to hawks that soar to a great height and then swoop down upon their prey; used figuratively also, as in *K. J.* ii. 1. 350, "Ha, Majesty! how high thy glory *towers*": **pride of place**, the point to which it proudly soars, its 'pitch.'

13. a **mousing owl**, an owl whose usual custom it is to prey on mice, which it has to seek on the ground: **hawk'd at**, struck at as a hawk strikes its quarry.

14. a **thing ... certain**, a fact which is as certain as it is strange: **horses**, scanned as a monosyllable; see Abb. § 471.

15. **the minions ... race**, the very darlings of their breed, loved and petted for their gentleness of nature; Fr. *mignon*.

16. **Turn'd ... nature**, "their wildness was no casual or passing fit, but their whole nature had become suddenly changed," (Delius *apud* Furness): **stalls** are divisions in a stable in each of which a single horse stands: **flung out**, burst out with great fury; to 'fling out' is also used of violent kicking.

17. **as they would make**, as they would do if they would make; see note on i. 4. 11.

18. **eat**, the only form of the past tense used by Shakespeare.

19. **to** expresses the result; so that I was amazed.

21. **How ... now?** How are matters going on now?

23. **Alas, the day!** *i.e.* for the day, for the time.

24. **What good ... pretend?** What profit to themselves could they propose from such a deed? for **pretend**, see note on ii. 2. 118: **suborn'd**, secretly instigated; Lat. *subornare*, to furnish or supply in an underhand way.

26. **Are stol'n away**, have secretly escaped; see last line of previous scene.

27. **'Gainst nature still**, that they should commit such a deed (*sc.* the murder) is again as contrary to nature as that his chamberlains should do it with no apparent profit to themselves.

28. 9. **Thriftless ... means!** How thriftless is that ambition which will destroy the source of its own well-being! Cp. above, ii. 1. 222, 3, "The spring, the head, the fountain of your blood is stopp'd; the very source of it is stopp'd." To 'raven' or 'ravin' = to plunder, is from an obsolete substantive, *M. E. ravine*, plunder, of which *rapine* is a doublet. In *M. M.* i. 2. 133, we have to "ravin up": **like**, likely, probable.

31. **named**, *sc.* as king: **Scone**, two miles from the present Perth, "was the residence of the Scottish monarchs as early as the reign of Kenneth M'Alpine, and there was a long series of kings crowned on the celebrated stone enclosed in a chair, now used as the seat of our sovereigns at coronations in Westminster Abbey"...(Knight).

33. **Colmekill**, Iona, one of the Hebrides, now called Icolmkill, *i.e.* the cell of St. Columba.

34. **storehouse**, the place where their bones are stored or kept, their sepulchre.

38. **Lest ... new!** Let us part, for fear we should find things go worse with us in the future than they have in the past; *i.e.* it is safer for us to be apart than together.

40. **benison**, blessing; ultimately from Lat. *benedictus*, blessed.

### ACT III. SCENE I.

1. 2. **Thou hast ... promised**, you have everything now exactly as the witches promised you, you are king, etc. It seems better with Dyce to punctuate as in the text than to put a colon after **now**.

4. **stand**, continue; cp. *Cymb.* ii. 1. 69, "that thou mayst stand To enjoy thy banished lord and this great land."

7. **As upon ... shine**—for in that way (*sc.* in regard to truth) they appear with conspicuous lustre, *i.e.* have clearly proved true.

8. **by the verities ... good**, judging by the truth which has been established in your case.

9. **my oracles**, predictions which I too may as safely trust as oracles were trusted of old.

STAGE DIRECTION. *Sennet*, variously spelt, a particular set of notes on the trumpet or cornet.

13. **all-thing**, in every way; on 'all' for 'every' see Abb. § 12.

14. **a solemn supper**, a banquet, a high festival. "The application of the word *solemn* is a relic of the sentiment of remote ages, when there was something of the religious feeling connected with all high festivals and banquetings" (Hunter on *R. J.* i. 5. 55, "To flee and scorn at our *solemnity*," *i.e.* the dance given by the Capulets).

15-8. **Let your ... knit**. Let your highness lay your command upon me, for to it I am bound in the way of obedience by ties which can never be loosened; **Command upon** does not elsewhere occur in Shakespeare, though we have in *Per.* iii. 1. 3, "and thou that hast upon the winds *command*"; the antecedent to **which** is the substantive 'command' implied in the verb; on **the which**, see Abb. § 270.

22. **grave and prosperous**, weighty in its character, and successful in its consequences.

23. **but ... to-morrow**, but we will employ to-morrow in listening to it.

26-8. **go not ... twain**. I shall be obliged to borrow an hour or two from the night unless my horse goes the better than to make that borrowing necessary, the better than to allow of my being

overtaken by night. Malone and others quote Stowe's *Survey of London* in regard to tilting at the quintain, "and hee that hit it full, *if he rid not the faster*, had a sound blow in the necke with a bagge full of sand hanged on the other end," which the Cl. Pr. Edd. explain to mean "if he rid not the faster *because* he had hit it full," etc., but which seems to me to mean 'if he did not ride the faster than to allow the bag of sand to swing round upon him.' 'The ... is used as the ablative of the demonstrative and relative, with comparatives, to signify the measure of excess or defect. This use is still retained. 'The sooner the better,' i.e. 'By how much the sooner by so much the better'" (Abb. § 94): *twain*, the difference between *two* and *twain* is one of gender only, *twain* being masculine, *two* fem. and neuter; but this distinction was early disregarded, especially in poetry.

30. **are bestow'd**, have taken up their abode; cp. iii. 6. 24, below.

31. **Their ... parricide**, here the deed; but also, and more generally, the person who commits the deed.

33. **With strange invention**, with strange and untrue stories; evidently accusing Macbeth of the murder: **but of that to-morrow**, but of that we will talk to-morrow.

34. **therewithal**, together with that, in addition to that: **cause of state**, state affairs.

35. **Craving us jointly**, requiring our joint consideration.

37. **our time ... 's**, it is high time we should be setting out.

39. **And so ... backs**. And with these good wishes I bid you mount. 'Commend' and 'command' are doublets, but in the former there is always the idea of a favourable injunction.

42, 3. **to make ... welcome**, in order to give a pleasanter welcome to society, to make society pleasanter by contrast with solitude; **welcome** seems to be a noun here; if an adjective, **sweeter** must be taken as an adverb.

44. **while then**, till then; "while now means only 'during the time when,' but in Elizabethan English both *while* and *whiles* meant also 'up to the time when'" (Abb. § 137). Irishmen still say "wait *while* I come," for "wait *till* I come."

45. **Sirrah**, sir; a word more generally used in an imperative or contemptuous way to comparatively inferior persons; Schmidt notes Conrade's resentment of the term in *M. A.* iv. 2. 14, "*Dog. Yours, sirrah? Con. I am a gentleman, sir, and my name is Conrade*"; it was sometimes used to women as well as men.

45, 6. **attend ... pleasure?** are those men, of whom I spoke, waiting to hear what I may be pleased to say to them?

48, 9. **To be ... thus**, Staunton, putting a comma only after **nothing**, explains, 'To be a King is nothing, unless to be safely

one'; but the more usual explanation, 'To reign is nothing; but to reign in safety is something, i.e. is a great deal,' seems more emphatic.

50. *Stick deep*, are deeply and firmly planted; are fears not to be lightly regarded or easily shaken off.

50, 1. *and in ... fear'd*, and in his kingly, noble nature there dwells much that one ought to fear; *Reigns* for the sake of *royalty* in the previous line: for *would*, cp. iv. 3. 194, "But I have words That *would* be howl'd out in the desert air."

52. *to*, in addition to; the radical meaning being 'motion towards,' and hence 'addition.'

55-7. *and, under ... Caesar*. Cp. *A. C.* ii. 3. 19-22, "Thy demon, that's thy spirit which keeps thee, is Noble, courageous, high, unmatchable, Where *Caesar's* is not; but, near him, thy angel Becomes a fear, as being o'erpower'd"; whose being, whose living, continuing to exist.

57. *He chid the sisters*, see i. 3. 57-61, "to me you speak not ... hate."

61. *a fruitless crown*, barren in that it was not to descend to his posterity.

63. *Thence ... hand*, which is to be torn from my grasp by the hand of one not descended from me: *with*, i.e. by; see Abb. § 193.

65. *filed*, defiled; *filed* is however no abbreviation, as it is commonly regarded, but the M.E. *fylen*, "the true English word for to 'pollute,' correctly used as late as in Shak. *Macb.* iii. 1. 65... This is the A.S. *fylen*, to make foul" (Skeat, *Ety. Dict.*); Grant White compares the ballad *Childe Waters*, "And take her up in thine armes twain For *filin* of her feete."

66. *gracious*, virtuous.

67. *Put ... peace*, mingled in the sweet cup of my peace ingredients which will turn all to sourness.

68. *eternal jewel*, immortal soul; for *eternal*, used in this sense, cp. *Oth.* iii. 3. 361, "Or by the worth of my *eternal soul*."

71, 2. *Rather ... utterance!* Rather than that this should be the sole result of my deed, let fate enter the lists against me and challenge me to mortal combat; *list*, in this sense, is elsewhere used by Shakespeare in the plural. To 'champion' a person or a cause, is to take up the quarrel of that person, or espouse that cause; here *champion me* means fight, as champion on the other side, against me; *lit.* to fight in a plain, field of battle: *to the utterance*, a French phrase, *à outrance*, to extremity, used of combats to the death in contrast to combats merely for reputation or for a prize.



77, 8. **which held ... fortune**, who so kept you down in the world; **under fortune**, as though fortune so pressed upon them that they could not rise.

79, 80. **which you ... self**, and this, viz. the person who so kept you down, you imagined to be myself, who never did you any harm: **made good**, clearly proved.

80. **pass'd in probation**, "proved to you in detail, point by point. The word 'passed' is used in the same sense as in the phrase to 'pass in review'" (Cl. Pr. Edd.); **probation** for 'proof' occurs frequently in Shakespeare. The comma after **you** might well be omitted.

81. **borne in hand**, beguiled, encouraged by specious promises; cp. *M. M.* i. 4. 51, "The Duke ... *Bore* many gentlemen, myself being one, *In hand* and hope of action"; and a similar phrase in the *Jew of Malta*, iii. 3. 3, "Both *held in hand*, and flatly both beguiled": **how cross'd**, how foiled: **the instruments**, the means he employed to foil you thus.

82. **Who ... them**, who were the persons employed to use those means.

83. **To half ... crazed**, even to men who could scarcely be said to have a soul in their body or brains in their heads; men destitute alike of spirit and of intelligence; **notion**, in this sense, occurs again in *Lear*, i. 4. 248, "Either his *notion* weakens, his discernings Are lethargied."

86. **Our point ... meeting**, i.e. the point of our second meeting, the matter which we have now next to discuss.

88. **let this go**, let this treatment pass as not worth your consideration and action.

88, 9. **Are you ... issue**, have you learnt so thoroughly to act up to the precepts of the gospel as to, etc., a reference to *Matt.* v. 44, "Pray for them that despitefully use you and persecute you": **good**, of course ironically.

90. **bow'd ... grave**, so low that you can scarcely be said to live.

91. **are men**, have the natural feelings of men, and are not likely to endure such treatment without resenting it.

92. **go for men**, are accounted men.

93. **mongrels**, animals of a mixed breed; probably, says Skeat, "Short for *mong-er-el* with double dimin. suffixes as in *cock-er-el*, *pick-er-el*, so that it was doubtless originally applied to puppies and young animals. As to the term *mong-*, this we may refer to A.S. *mangian*, old form of *mengan*, to mingle ..."

94. **Shoughs**, rough, shaggy-coated dogs; pronounced, and also variously spelt, 'shocks.' Steevens quotes Nashe's *Lenten Stufe*,

etc. 1599, "a trundle-tail, tike, or *shough* or two"; we still use the expression 'shock-headed': *water-rugs*, shaggy water-dogs; *rug*, a coarse woollen covering, a mat, is cognate with *rough*; so we speak of 'matted hair': *demi-wolves*, dogs "bred between wolves and dogs, like the Latin *lycisci*" (Johnson): *are clept*, are called; A.S. *cleopian*, to call; so *Ham.* i. 4. 19, "They *clepe* us drunkards."

95. *the valued file*, the catalogue in which are set down the qualities and worth of each; *valued*, a passive participle describing the state which would be the result of the active verb; see Abb. § 374: *file*, cp. ii. *H. IV.* i. 3. 10, "Our present musters grow upon the *file* To five and twenty thousand men of choice."

97. *The housekeeper*, the watch-dog.

99. *Hath in him closed*, has endowed him with: *whereby*, from which gift.

100. *Particular addition*, distinguishing title; see note on i. 3. 106: *from the bill... alike*: in contrast with the general catalogue in which they "are clept all by the name of dogs": *and so of men*, and the same holds good in regard to men.

102, 3. *Now I' ... manhood*, now if your names find a place in the list which distinguishes man from man, not in the lowest rank of manly characteristics; *rank* continues the metaphor in *file*, the former, in military language, being a line of men placed abreast, the latter a line of men ranged one behind another.

104-8. *And I ... perfect*. And I will confide to you a matter by carrying which into execution you will, while getting rid of your enemy, bind yourselves firmly to the heartiest love of one who, so long as Banquo lives, continues in a most sickly condition, but whose health would by his death be made whole and perfect; for *Grapples*, cp. *Ham.* i. 6. 63, "*Grapple* them to thy soul with hoops of steel"; *H. V.* iii. *Chor.* 18, "*Grapple* your minds to sternage of this navy," where the meaning is 'follow with close attention,' lit. to seize as with a grapnel or grappling iron.

112. *tugg'd with fortune*, "So hauled about by fortune in my attempts to grapple with her" (Schmidt); cp. *W. T.* iv. 4. 508, "Let myself and fortune *Tug* for the time to come."

114. *on't*, of it.

116. *in such ... distance*, 'distance' was a technical term in fencing for the space kept between two antagonists, as in *M.* *W.* ii. 3. 27, "thy punto, thy stock, thy reverse, thy *distance*"; *R. J.* ii. 4. 22, "He fights as you sing prick-song, keeps time, *distance*, and proportion"; and *such bloody distance* means at such close and murderous quarters. Others take *distance* for 'alienation,' but the fencing term *thrusts* seems against this explanation.

117, 8. **That every ... life**, that every moment he is allowed to live is a deadly menace to my very existence: **my near'st of life**, that which concerns me most vitally; the Cl. Pr. Edd. compare "their first of manhood," v. 2. 11, below, and *M. M.* iii. 1. 17, "Thy best of rest is sleep."

119. **With barefaced power**, by an unblushing exercise of my power.

120. **And bid ... it**, and call upon the support of my will to justify the deed; he speaks as if his will was an agent that could be charged with the delivery of an authoritative justification; **avouch**, lit. declare, and so make good, maintain; "*M.E. avouchen* ... formed, in imitation of the older word *avow*, by prefixing the F. *a* (= Lat. *ad*, to) to the verb *vouch*; *M.E. vouchen*, ... from O.F. *vocher*, to call—Lat. *uocare*, to call" (Skeat, *Ety. Dict.*).

121. **For**, on account of; see Abb. § 150.

122. **Whose loves**, the love of which persons; the use of the plural where we should see the singular, in speaking of a quality, attribute, etc., belonging to several persons, is very common in Shakespeare: **may not**, must not, cannot afford to; "in 'I may not come,' *may* would with us mean 'possibility,' and the 'not' would be connected with 'come' instead of *may*; 'my not-coming is a possibility.' On the other hand, the Elizabethans frequently connect the 'not' with *may*, and thus with them, 'I *may*-not come' might mean 'I can-not or must-not come.' Thus *may* is parallel to 'must' in the [present passage] ... Probably this disuse of *may* in 'may not' (in the sense of 'must not') may be explained by the fact that 'may not' implies compulsion, and *may* has therefore been supplanted in this sense by the more compulsory 'must'" (Abb. § 310).

123. **Who**, for other instances of 'who' used in the oblique case, see Abb. § 274.

126. **We shall**, we should now say 'we will'; 'shall' with the sense of certainty was used by the Elizabethans with all three persons without reference to will, desire.

128. **Your spirits ... you**. That high-spiritedness of the existence of which I was doubtful manifests itself unmistakably; cp. *Hamlet*. iii. 4. 119, "Forth at your eyes your spirits wildly peep"; at most, at the latest.

129. **advise**, instruct.

130. **the perfect spy o' the time**, the words immediately following, "The moment on't" clearly seem to be in apposition with, and explanatory of, **the perfect spy**; and if so the meaning may be 'I will acquaint you with the moment which distinctly spies out and indicates when the deed should be done.'

Among the various renderings of **perfect spy**, are "the person best informed"; "the precise time when you may espy him coming"; "the most accurate observation of the time, *i.e.* the result of the most accurate observation." Johnson proposed to read "with a perfect," etc., *i.e.* *by* a, etc., referring to the Third Murderer who joins them at the beginning of the third scene. Steevens, putting a full stop at yourselves, takes **acquaint you** as = acquaint yourselves. The general meaning is clear, 'I will let you know *where* to station yourselves, and *when* you may with certainty expect Banquo to pass the place': whether *on't*, *sc.* of it, means of the time, or of the deed, seems doubtful.

132. **something**, somewhat; as very frequently in Shakespeare: **from**, away from, at a distance from: **always thought**, an elliptical expression for 'it being always borne in mind.'

133. **That I ... clearness**, that it is necessary I should not be in any way implicated in the deed.

134. **To leave ... work**, in order that the deed may be done in a workmanlike manner, that everything may be made smooth; for **rub**, *i.e.* impediment, cp. *H. V. ii. 2. 188*, "We doubt not now But every *rub* is smoothed in our way"; and for **botches**, *i.e.* clumsy workmanship, *H. V. ii. 2. 115*, "All other devils ... Do *botch* and bungle up damnation," etc. **material**, important, necessary.

137, 8. **must embrace ... hour**, must suffer the same fate as that inflicted upon Banquo; **dark hour**, literally and figuratively.

138. **Resolve ... apart**: retire and make up your minds by yourselves; for the reflexive use of **resolve**, cp. *iii. H. VI. i. 1. 49*, "*Resolve thee*, Richard."

141. **It is concluded**. "Negociations of this kind with assassins is now a thing so much unknown that this scene loses something of its effect from the incredulity with which we peruse it. But in the age of Elizabeth such negotiations were not very uncommon" ... (Hunter); who cites an instance that had occurred in the neighbourhood of Stratford about the time that *Macbeth* was written.

## SCENE II.

3. **I would ... leisure**. I should like to speak a few words with him when he is at leisure.

5. **Where our ... content**: in cases in which we have attained the object of our wishes, but have not at the same time attained peace of mind. Clarke here notices the profound melancholy in which Lady Macbeth is steeped, while on the instant that she sees her husband, she can resume her accustomed hardness of

manner, with which to stimulate him by remonstrance almost amounting to reproach.

8. **keep alone**, keep to yourself, remain alone; the word in this sense is frequent in Shakespeare, and is still in use in the universities, where a man is said to 'keep' in such and such rooms.

10. **Using those thoughts**, occupying yourself with those thoughts, cherishing them; Staunton would read 'Nursing.'

11. **without all remedy** may mean either 'without any remedy,' or 'beyond all remedy'; see Abb. §§ 12, 197.

13. **scotch'd**, to 'scotch' is to cut with narrow incisions; the notion, says Skeat, is taken from the slight cut inflicted by a *scutcher* or riding whip; cp. *Cor.* iv. 5. 198, "He *scotch'd* him and notch'd him like a carbonado." **scotch'd** is Theobald's correction of 'scorch'd,' and the word **close** (i.e. by the parts reuniting) shows it to be necessary.

14. **be herself**, be as capable as before of biting.

14, 5. **whilst our ... tooth**, whilst our malice, feeble in comparison with the venom of the snake, will remain as much in danger as before.

16. **But let ... disjoint**, but let the whole fabric of the world fall to pieces; cp. *Ham.* ii. 2. 310, "This goodly *frame*, the earth": **disjoint**, is not elsewhere used by Shakespeare as a neuter verb, though in *Ham.* i. 2. 30, we have "Our state to be *disjoint* and out of *frame*," where 'disjoint' is the uninflected participle: **both the worlds**, heaven and earth: **suffer**, perish; cp. *Temp.* ii. 2. 38, "hath lately *suffered* by a thunderbolt."

20. **our peace**, the reading of the first folio, is altered in the other folios to 'place,' which most modern editors receive; but compare Lady Macbeth's words, ll. 4, 5, above, "Nought's had, all's spent, Where our desire is got *without content*." The quibble is quite in Shakespeare's manner, and occurs again below, iv. 3. 179.

21. **on the torture**, on the bed of torture, the rack.

22. **ecstasy**, used by Shakespeare of any violent emotion, anger, grief, delight, etc., lit. a standing out of oneself; so we say 'he is beside himself with pain,' etc.

23. **fitful fever**, fever full of paroxysms.

25. **Malice domestic**, "such as the treason of Macdonald; foreign levy, such as the invasion of Sweno" (Cl. Pr. Edd.).

26. **touch**, wound, cause him a pang; cp. *J. C.* iv. 3. 151, "O insupportable and *touching* loss!"

27. **Gentle my lord**, for the transposition, see Abb. § 13: **sleek** o'er, smooth over; the original sense of the word 'sleek' is

greasy, like soft mud, and it is generally used of the skin or hair; in *H. VIII.* iii. 2. 241, we have the adj. in a figurative sense, "how sleek and wanton ye appear."

28. *jovial*, merry; on words of this class Trench, *The Study of Words*, p. 170, 17th edition, remarks, "No one now puts any faith in astrology, or counts that the planet under which a man is born will affect his temperament, make him for life of a disposition grave or gay, lively or severe. Yet our language affirms as much; for we speak of men as 'jovial' or 'saturnine,' or 'mercurial'—'jovial' as being born under the planet Jupiter or Jove, which was the joyfullest star, and of the happiest augury of all; a gloomy, severe person is said to be 'saturnine,' born, that is, under the planet Saturn, who makes those that own his influence, being born when he was in the ascendant, grave and stern as himself; another we call 'mercurial,' or light-headed, as those born under the planet Mercury were accounted to be. The same faith in the influence of the stars survives in 'disastrous,' 'ill-starred,' 'ascendancy,' 'lord of the ascendant,' and indeed in 'influence' itself."

30. *Let your ... Banquo*; take care to show, by paying him every attention, that you are mindful of his presence; *remembrance*, a quadrisyllable, as in *T. N.* i. 1. 32: *apply*, devote itself.

31. *Present ... tongue*, both by your looks and words show in how high honour you hold him.

32, 3. *Unsafe ... streams*, the general sense seems to be, Unsafe are we for the time being, so that we must stoop to flatter our enemies; *the while*, adverbially, as very frequently in Shakespeare; *lave ... streams*, wash our honours in these streams of flattery in order to keep them bright. Probably, as Steevens, Dyce, and others think, something has fallen out here.

34. *vizards*, the vizard, or visor, was the movable part in the front of the helmet which was let down by the wearer when going into battle; hence a mask, Fr. *visière*, explained by Cotgrave as the "visor or sight of the helmet," because openings were made in it for the sight.

35. *You must leave this*, i.e. such tormenting thoughts, which Macbeth immediately compares to scorpions.

37. *lives*, see note on i. 3. 147.

38. *But in them ... eterne*. Johnson explains this as the "copy, the lease, by which they hold their lives from nature, has its time of termination limited." In copyhold tenure, an estate was held *at the will of the lord of the manor* by copy of the court roll; some of these copyholds were for single lives, in others they descended to heirs, and here the former seem referred to. The *uncertainty* also of such tenures is probably alluded to in the word *assailable*. Others take *nature's copy* to mean man as

formed after the pattern of the Deity ; *eternæ*, eternal ; used also in *Hamlet*. ii. 2. 512.

41. *cloister'd flight*, Steevens remarks, "The bats wheeling round the dim cloisters of Queen's College, Cambridge, have frequently impressed on me the singular propriety of this original epithet."

42. *The shard-borne beetle*, the shards are the horny wing-cases of the beetle. "These shards," says Patterson, "are raised and expanded when the beetle flies, and by their concavity act like parachutes in supporting him in the air"; cp. *A. C.* iii. 2. 20, "They are his *shards* and he their *beetle*": *shard*, a shred, fragment, lit. a broken thing, from *A. S.* *sceard*, adj., broken, applied generally to pottery, and still found in the word '*potsherd*'; the *drowsy hums* are produced by the passage of its wings through the air.

43. *yawning peal*, a peal which causes night to yawn, to gape with drowsiness ; cp. *H. V.* i. 2. 204, "The lazy *yawning* drone."

44. *note*. "Notoriety. There is perhaps in this passage a reference to the original meaning of the word, 'a mark or brand,' so that 'a deed of dreadful note' may signify 'a deed that has a dreadful mark set upon it.' Cp. *L. L. L.* iv. 3. 125, 'Ill to example ill, Would from my forehead wipe a perjured note'" (*Cl. Pr. Edd.*).

45. *chuck*, a variant of 'chicken,' used as a term of endearment.

46. *applaud*, subjunctive : *seeling night*, to 'seel' was to close up the eyes of a hawk, till it became tractable, by passing a fine thread through the eyelids, hence figuratively to close the eyes in any way ; from *O. F.* *siller* ; according to Skeat, better spelt *ciller*—*O. F.* *cil*, ... —*Lat.* *cilium*, an eyelid, an eyelash ; lit. a covering.

47. *Scarf up*, cover as with a scarf, blindfold.

49. *that great bond*, cp. *R. III.* iv. 4. 77, "*Cancel his bond of life*, dear God, I pray" and *Cymb.* v. 4. 27, "If you will take this audit, take this life, and *cancel* these cold *bonds*," though there the 'bonds' are the shackles in which Posthumus was confined ; here the *great bond* is the existence of Banquo.

50. *pale*, Staunton would read *paled*, i.e. confined, considering that "the context requires a word implying *restraint*, *abridgment of freedom*, etc., rather than one denoting *dread*": *thickens*, becomes murky ; Steevens compares *A. C.* ii. 3. 27, "Thy lustre *thickens* When he shines by" ; and Fletcher's *Faithful Shepherdess*, ii. 1. 3, "Fold your flocks up, for the air Gins to *thicken*, and the sun Already his great course hath run."

51. *rooky*, abounding in rooks ; a specific term for birds of the

genus crow. Roderick and others think the word is the East Anglian 'roky,' i.e. foggy.

52. *drowse*, grow drowsy; cp. i. H. IV. iii. 2 81, "But rather drowsed and hung their eyelids down"; Tennyson, *The Princess*, ii. 318, uses the word figuratively, "Let not your prudence, dearest, *drowse*."

53. *black agents* seems to include every kind of evil agency—evil spirits, robbers, murderers, wild beasts: their preys, each to its particular prey.

55. *Things ... ill*; said in explanation of the necessity to have Banquo murdered.

56. *go with me*. Delius, quoting *Lear*, i. 1. 107, "But goes thy heart *with this*?" thinks that Macbeth is requesting his wife to aid him in his purpose, or at all events to allow him quietly to carry out his plan. But the natural sense of the words seems more likely. After his past experience, Macbeth could have no doubt as to her readiness to co-operate with him.

### SCENE III.

2-4. *He needs ... just*. There is no reason for us to be suspicious about him since the instructions he gives us as to our several functions, and what we have to do, agree exactly with those previously received from Macbeth himself: *to*, according to; see Abb. § 187: *just*, adv., exactly, precisely. Mr. Paton and Professor Baynes independently broached the theory that the Third Murderer here was none else than Macbeth himself. The arguments used are too long to quote here; but the anxiety shown by Macbeth in the next scene seems far too real to be mere acting.

6. *lated*, belated, benighted; cp. A. C. iii. 2. 3, "I am so *lated* in the world that I Have lost my way for ever"; for other instances of the dropped prefix, see Abb. § 460: *apace*, at a great pace; though originally the word meant 'slowly,' 'a foot pace.'

7. *timely*, opportune, in being met with at such a time.

9. *a light*, Delius points out that Banquo calls out for a light from one of his servants, because he and Fleance are about to strike off into the footway, while the servants, with the horses, make a circuit to the castle.

10. *That are ... expectation*, that are included in the list of the guests expected at supper; for *note*=list, memorandum, cp. *W. T.* iv. 3. 49, "That's out of my *note*."

11. *go about*, are sent round by the longer way.

15. *Stand to 't*, do not shirk the job.



16. *It will be rain to-night*, we should now say either 'there will be rain to-night,' or 'it will rain to-night': *Let it come down*, "suiting the action to the word, the murderers shower their blows upon Banquo" (Cl. Pr. Edd.).

19. *Was 't not the way?* Was it not the proper thing to do? in order the more completely to bewilder Banquo and Fleance by preventing them from seeing where and how many their assailants were.

21. *Best half*, the best half; Allen in Furness' *New Variorum* edition of *R. J.* gives several instances of similar elisions, in one of which, *W. T.* iv. 4. 693, the elision is marked in the first folio by an apostrophe, "Pray heartily he be at' Palace." Such elisions, like the omission of sibilants both in pronouncing and spelling, which Walker has pointed out in Shakespeare, he refers "to a law of the language, in pursuance of which the organs of speech abhor the immediate repetition of difficult or disagreeable articulations," and remarks that "Shakespeare, in certain cases, wrote as he pronounced. He wrote *phonetically*. He took no pains to indicate to the eye that of which he gave no notice to the ear. He wrote with the hearer, and not the reader, in the mind's eye." ... Among other instances of elision in the case of dentals, Allen cites this play, iv. 3. 299, "blunt not (=not *thy*) heart"; *Lea*r, iii. 7. 51, "Wast thou not charged at (=at *thy*) peril."

#### SCENE IV.

1. *your own degrees*, the rank which each of them held and therefore the position at table to which each was entitled.

1, 2. *at first ... welcome*, from the beginning to the end we welcome you with the hearty welcome due to such guests.

3. *Ourselves*, using the royal style, though at the same time making parade of his humility.

5. *her state*, the chair of state with a canopy over it. The word in this sense is very frequent in the old dramatists, though originally used of the canopy alone.

5, 6. *but in ... welcome*, but at the right moment we will call upon her to give us welcome.

8. *speaks*, says.

9. *they encounter ... thanks*, they meet, respond to, your welcome with thanks as hearty.

10. *Both ... midst*, i.e. there is an equal number of guests on each side of the place at table reserved for Macbeth, in which he is now about to take his seat.

11. *large*, free, unrestrained; generally in a figurative sense used by Shakespeare for 'licentious,' though of course not so

here : anon, Delius points out that Macbeth delays for a moment to pledge his guests in a health because he has just caught sight of the murderer, and wishes first to dismiss him.

11, 2. *we 'll drink ... round*, we will drink a health which shall go round the whole table ; the bowl being passed from one to another in succession ; a *measure*, was a certain quantity of wine, etc., in which all shared ; cp. *Oth.* ii. 3. 32 : *round*, preposition.

14. *'Tis better ... within*. Johnson gives two alternative explanations : "I am better pleased that the blood of Banquo should be on thy face than in his body" ; "It is better that Banquo's blood were on thy face, than he in this room." Neither seems satisfactory. I believe *'Tis* has no reference to *blood*, but that Macbeth means to say that awkward as it is for the murderer to appear at the door at this moment, it is better that he should have to see and speak to him there, than to see Banquo in the room. The words are probably said more to himself than for the murderer to hear.

17. *the cut-throats, the*, as though speaking of a recognized profession or guild.

19. *the nonpareil*, the one without an equal ; cp. *Cymb.* ii. 5. 8, "My mother seemed The Dian of that time ; so doth my wife The *nonpareil* of this."

21. *Then comes ... again* : if that is so, my ague-fit of fear comes upon me again : *perfect*, complete in my security.

22. *the marble ... the rock*, speaking generically : *founded as*, with a foundation as firm as.

23. *As broad*, as free from limitation : *casing*, that envelopes the world ; used figuratively in *T. C.* iii. 187, "If thou wouldst not entomb thyself alive, And *case* thy reputation in thy tent."

24. *cabin'd, cribb'd*, shut in as in a cabin, nay, as in a crib ; 'crib,' a rack, stall, cradle, being something of narrower dimensions than even a 'cabin,' a hut, or small room.

25. *To saucy ... fears*, dominated by intrusive, insolent, doubts and fears. Delius takes these doubts and fears as fellow-prisoners, but it is perhaps better to regard them as his gaolers : *safe*, i.e. from Macbeth's point of view, his own safety.

26. *bides*, stays, where he cannot move. Clarke notices the grim levity here that "horribly enhances the ghastliness of the colloquy."

27. *trenched*, cut deep, as a trench or ditch ; Fr. *trencher*, to cut, carve ; cp. *R. J.* iii. 1. 99-101, where the wounded Mercutio, on being told by Romeo that his "hurt cannot be much," replies, "No, 'tis not so deep as a well, nor so wide as a church-door ; but 'tis enough, 'twill serve."

28. **The least ... nature**, the least of which would be enough to kill a man.

29. **worm**, originally a snake, serpent, and formerly used of snakes of the largest size; here, as in *A. C. v. 2. 243*, of a small snake.

32. **We'll hear ... again**, if the reading is right, probably means 'we will hear ourselves talk again,' we will talk and listen to one another: 'hear't' and 'hear thee' are readings adopted by various editors. Steevens gives "hear, ourselves again," i.e. listen when we have recovered our self-possession (cp. iii. 2. 14, "She'll close and be herself"); Dyce punctuates, "We'll hear, ourselves, again"; but, as the Cl. Fr. Edd. point out, "the expression is awkward if both the king and the murderers are included in 'ourselves'; if by 'ourselves' is meant Macbeth only, we require 'ourself,'" which Capell proposed to read.

33. **the cheer**, *sc.* which your guests may expect of you, as "*the welcome*," in l. 2.

33-5. **the feast ... welcome**, "that feast can only be considered as sold, not given, during which the entertainers omit such courtesies as may assure their guests that it is given with welcome" (Dyce, *Remarks*, etc.); **vouch'd**, warranted, assured; see note on iii. 1. 120, above: **a-making**, in the making, see Abb. § 24 (2).

35. **to feed ... home**, if one were concerned merely with feeding, as contrasted with social enjoyment, that would be best done at home.

36. **From thence ... ceremony**, that which gives the zest to food when taken at a friend's house is the courtesy and welcome that go with it; **ceremony**, here a trisyllable.

37. **remembrancer**, one who reminds; cp. *Cymb.* i. 5. 77, "the agent for his master And the *remembrancer* of her to hold The hand-fast to her lord."

38. 9. **Now good ... both!** May sound digestion follow upon appetite, and health follow upon both appetite and digestion.

39. **May't ... sit**, will your highness be so good as to sit down; for the omission of 'to' before the infinitive, see Abb. § 349.

40-3. **Here had ... present**; Here we should now have under our roof all that are an honour to our country were the noble Banquo present, Banquo whom I trust I may rather have to reproach for unkindness in being absent of his own free will, than pity him for an absence caused by some ill fortune; **graced**, cp. *Lear*, i. 4. 267, "epicurism and lust Make it more like a tavern ... Than a *graced* palace," i.e. a palace graced by worthy inmates, as Banquo's person is graced by worthy qualities; for the absence of inflection in **who**, see Abb. § 274.

48. **moves**, agitates; Macbeth is about to take his seat when for the first time he becomes aware of the ghost's presence.

49. **Which ... this?** i.e. caused the ghost to take my seat.

54. **keep seat**, remain seated; "used like 'keep house,' 'keep place,' 'keep pace,' 'keep promise'" (Cl. Pr. Edd.).

55. **momentary**, lasting only a moment of time, the space during which time makes a movement: **upon a thought**, in the brief instant which it takes for a thought to arise; cp. i. H. IV. ii. 4. 241, "And *with a thought* seven of the eleven I paid."

57. **You shall**, you are certain to; for the inevitable futurity implied in 'shall,' see Abb. § 315: **extend his passion**, increase and prolong his fit of agitation.

60. **O proper stuff!** Fine nonsense! 'proper,' meaning literally what belongs to a person, then what is becoming to him, nice, pretty, is frequently used by Shakespeare in irony.

61. **This is ... fear**; this is the very image depicted by your fear.

62. **air-drawn**, drawn in the air, visionary.

63. **flaws** were literally sudden gusts of wind, then figuratively sudden gusts of passion; for the former cp. *Cor.* v. 3. 74, "Like a great sea-mark, standing every *flaw*"; for the latter, *M.* ii. 3. 11, "falling in the *flaws* of her own youth."

64. **to**, lit. by the side of, and so when compared with: **well** become, be thoroughly appropriate to.

66. **Authorized ... grandam**, for which she had no better authority than that of her grandmother; some 'old wife's tale'; **grandam**, used in a contemptuous way; in **Authorized** the accent is on the second syllable. **Shame itself!** your behaviour is the very impersonation of shame.

67. **faces**, grimaces: **When all's done**, after all; in reality.

70. **Why, what care I?** i.e. I care nothing; a piece of braggart deceit in order to encourage himself. **If thou canst nod**, *sc.* as I see you can.

71-3. **If charnel-houses ... kites**. If vaults and graves are to send back the dead to walk the earth, we must entomb them in the stomachs of birds of prey, i.e. leave them exposed to be eaten by kites, etc.; **charnel**, from Old Fr. *carnel*, *charnel*, Lat. *carnalis*, carnal, means containing carcasses; Milton, *Comus*, 471, has "*charnel* vaults and sepulchres." For the idea Steevens compares Spenser, *F. Q.* ii. 8. 16, "What herce or steed, said he, should he have dight, But be entombed in the raven or the kight."

73. **quite ... folly**, so possessed by idiotic fancies as to be utterly unmanned by them.

74. **If I stand here**, as sure as I stand here.

76. *Ere humane ... weal*, before laws purged the commonwealth and made it gentle; *gentle*, used in a proleptic or anticipative sense; *humane*, with the accent on the former syllable, was in Shakespeare's day the spelling of the word whether used in the sense of 'pertaining to man,' or in that of 'gentle,' 'kind,' and possibly here, as in many cases, both senses enter into the word.

77. *murders*, "shedding of blood became murder after humane statute had defined it as a crime" (Cl. Pr. Edd.).

78. *the time has been*, there was a time.

78-82. *the time ... stools*, cp. i. H. IV. i. 3. 74, 5.

80. *And there an end*, and there the matter would end: *they*, the owners of the brains.

81. *mortal murders*, deadly wounds, each "a death to nature."

85. *muse*, wonder.

89. *I drink ... table*, my toast is "the happiness of all present."

91. *to all ... thirst*, the thirst which I feel is a longing to drink to the health of all present and to that of Banquo also.

92. *And all to all*, and "all good wishes to all; such as he had named above, *love, health, and joy*" (Warburton): *Our duties, and the pledge*. We offer our homage to you, and pledge you in the toast you have given.

STAGE DIRECTION. *Re-enter Ghost*. It has been much disputed whether Banquo's is the only ghost seen, or whether Duncan's ghost appears here; also whether there is any apparition at all, or whether Macbeth is merely subject to an hallucination. In regard to the first point, the words, "Thou canst not say I did it: never shake thy gory locks at me," could only be addressed to Banquo's ghost, not to Duncan's; the "twenty mortal murders on their crowns" is an undoubted reference to the Murderer's "twenty treched gashes on his head"; the re-entry of the Ghost follows immediately upon Macbeth's pretended regret for Banquo's absence, as if in answer to a challenge; and, lastly, Macbeth would not have been likely to challenge Duncan to a duel. The argument that two different ghosts are indicated by the words, "Can such things be?" and "When now I think you can behold such sights," is of little weight; for, in the first place, there are two different appearances (though we need not assume that this has anything to do with the use of the plural here), and in the second, the plural might have been used with perfect propriety even if there had been but one appearance. When, too, it is argued that Macbeth would not, if referring to Banquo, have spoken of "charnel-houses and graves," he being aware that Banquo had not been buried, nor have applied the term "marrowless" to one so lately dead, it may be answered that Macbeth's words are *general* observations as to what follows upon death, natural or violent, though he applies those observations particu-

larly. The extreme literalness to which we are tied down by the two-ghosts' theory is in itself an argument against its likelihood. For the theory that the ghost is an hallucination, not an apparition, see Bucknill, *The Mad Folk of Shakespeare*, pp. 27-30.

93. **Avaunt!** begone! shortened form of the Fr. *en avant*, forward! on! march!

95. **speculation**, in *Oth.* i. 3. 271, the eyes are called the "speculative instruments," and Johnson, quoting that passage, explains **speculation** here as 'sight.' But probably, as the Cl. Pr. Edd. remark, it means more than this, viz., "the intelligence of which the eye is the medium, and which is perceived in the eye of a living man. So the eye is called 'that most pure spirit of sense' in *T. C.* iii. 3. 108. They also quote iii. 3. 107-11 of the same play in illustration of the wider sense in which **speculation** is used.

96. **glare**, not the bright, intelligent look of the living eye, but the fixed, stony stare of death: **peers**, literally equals, then noblemen, as being of equal rank, or rather of the same order; in which sense we speak of the House of Peers or the House of Lords indifferently.

98. **Only it, it only**; for transposition of adverbs, see Abb. § 420.

100. **Russian bear**, Russia, as one of the extreme northern countries in which bears abound.

101. **arm'd rhinoceros**, armed defensively in its impenetrable hide, offensively by the horn with which it rips up its antagonists. **Hyrcean tiger**, Hyrcania, a province of the ancient Persian empire, on the south and south-east of the Caspian or Hyrcanian Sea, is frequently mentioned in old English writers as the habitat of tigers, the **Hyrcean tiger** being regarded, like the 'Bengal tiger' of to-day, as the symbol of deadliest ferocity. Cp. *Ham.* ii. 2. 472, *M. V.* ii. 7. 41.

104. **dare me**, challenge me: **to the desert**, i.e. to any lonely place where there would be no one to prevent our fighting till one or other of us was slain. Cp. *Cymb.* i. 1. 167; *Cor.* iv. 2. 24.

105. **If trembling ... then**, probably means 'if, in a fit of terror, I skulk at home, then,' etc. Shakespeare frequently uses **inhabit** as a neuter verb, e.g. *T. G.* ii. 2. 48, "Love doth to her eyes repair ... And, being helped, *inhabits* there"; though nowhere in an exactly similar sense. Among the many conjectural readings here, the more probable are, "I inhabit *here*," "I inhabit *there*," "I *inhibit* then," "I *inhibit* thee."

105, 6. **protest ... girl**, denounce me as nothing more than a girl's doll; Walker quotes several instances from contemporary literature of 'baby' meaning a doll. Possibly *The baby of a girl* may mean 'a babyish girl,' though in that case we should rather expect 'a baby,' etc.

107. **Unreal mockery**, insubstantial counterfeit of man; cp. *R. II.* iv. 1. 260, "A *mockery* king of snow": being gone, it having vanished.

109. **displaced**, dislocated, thrown into confusion: broke, interrupted; for the form, see Abb. § 343.

110. **admired disorder**, disorder calculated to excite wonder; for the participle in *-ed* = *-able*, see Abb. § 375.

110, 2. **Can such ... wonder?** Can such things (as this apparition) not only happen but come unexpectedly upon us, like a dark cloud in a summer sky, without exciting more than ordinary surprise? Johnson explains, "Can such wonders as these pass over us without wonder as a casual summer cloud passes over us?" but this explanation seems to take away from the force of be and of *summer's*. For *overcome*, i.e. overshadow, Farmer compares Spenser, *F. Q.* iii. 8. 4, "A little valley ... All covered with thick woods, that quite it *overcame*."

112, 3. **You make ... owe**, I am quite beside myself with astonishment when I see, etc. The Cl. Pr. Edd., taking **disposition** for a temporary mood, explain, "You make me a stranger even to my own feelings, unable to comprehend the motive of my fear"; but this seems very forced, and *owe*, i.e. possess, is more in keeping with what is habitual than what is temporary.

115. **ruby**, so in *Cymb.* ii. 2. 17, *T. N.* i. 4. 32, the lips are likened to rubies.

116. **mine**, my cheek.

119. **Stand not ... going**. Do not be punctilious as to the order in which you take your leave; cp. *J. C.* ii. 3. 13, "I never *stood on ceremonies*"; *R. J.* ii. 4. 35, "who *stand* so much on the new form"; the modern 'insist.'

123. **Stones ... speak**; to the probable suggestion of the Cl. Pr. Edd. that the allusion is to some story of the stones covering a dead body having moved of themselves and so revealed the secret, Paton objects that the murdered man and not the murderer would be revealed, and thinks that Shakespeare had in his mind the Druidical moving stones by which the innocence or guilt of accused persons was tested. In these tests, however, as he himself points out, the stones moved easily if touched by an innocent person, but refused to stir however great the strength applied by the guilty one; in the present instance, therefore, they would not have moved. In the speaking of trees Steevens thinks there is an allusion to the vocal tree in Virgil, *Aeneid*, iii. 22. 599, which revealed the murder of Polydorus.

124-6. **Augurs ... blood**. Augurs, making use of the connection of effects and causes understood by them, have, by means of birds employed in divination, brought to light the murderer however

cleverly his guilt may have been concealed. Singer points out that 'Augures,' the word in the folios, was the old spelling of 'auguries,' and the Cl. Pr. Edd. say that for the modern 'augur' Shakespeare writes 'augurer.' But in *Son.* cvii. 6, and in *The Phoenix and Turtle*, l. 7, we have 'augur' in the modern sense, and the words *By magot-pies ... forth*, look as if the active co-operation of augurs was intended. In regard to *and*, Delius remarks that Shakespeare, as in the present case, frequently connects by this copula words that are subordinate, not co-ordinate, and that the meaning here of *Augurs and understood relations* is 'the relations understood by augurs.'

125. *magot-pies*. "The prefixes *Mag, Magot, Maggoty*, ... are various forms of the name *Margaret*; cp. *Robin* as applied to the red-breast, *Jenny* to the wren, *Philip* to the sparrow. *Mag* may be taken to be short for *Magot* = Fr. *Margot*, which is (1) a familiar form of Fr. *Marguerite* and (2) a name for the magpie"... (*Skeat, Ety. Dict.*): *choughs*, probably here not the Cornish chough with red legs and bill, but the jackdaw.

126. *What is the night?* in what state, how far advanced, is the night.

127. *at odds ... which*, at variance with the morning as to which the time should belong to, whether it should be called night or morning.

128. 9. *How say'st ... bidding?* What do you say to (i.e. think of) Macduff's refusal to come when summoned by me? *great bidding* has reference to the person by whom the summons was sent rather than to the urgency of that summons; the bidding of one who is his sovereign, and from whom an invitation is a command.

130. *I hear ... send*, I have heard of his refusal indirectly, but I will take measures, by sending to him, to get direct information.

131. *a one* has been objected to on the ground, among others, that our older poets wrote '*an one*,' but below, iv. 3. 101, we have "*If such a one*," and Schmidt shows that this is generally the case in Shakespeare, '*an one*' occurring twice only, viz. *Macb.* iv. 3. 66, *A. C.* i. 2. 118: but *in*, etc., in whose house I do not keep, etc.

133. *betimes*, early; lit. by time, in good time, the *-s* being the adverbial genitive form.

134. *bent*, resolved, determined; so we still say 'he was *bent* upon doing it,' when speaking of an inclination which has hardened into a resolution.

135. *By ... worst*, the worst, however bad; any means, whatever their character.

136. 6. *For mine ... way*; it seems doubtful whether this means,



all matters shall yield to the consideration of securing, etc., *i.e.* I will hesitate at nothing; or, all measures shall give free scope to the securing, etc., *i.e.* I will take every means to secure, etc.

136, 7. I am ... *far that*, the Cl. Pr. Edd. compare *M. N. D.* iii. 2, 47-9, "If thou hast slain Lysander in his sleep, Being o'er shoes in blood, plunge in the deep, And kill me too": for instances of the repetition of the preposition, see Abb. § 407: **no more**, no further.

138. **Returning** ... **go o'er**, to return would be as great labour as to go right over to the other bank, *i.e.* to go through with the business to the bitter end.

139. **Strange** ... **hand**, strange purposes I have in my head which will proceed to the hand, *i.e.* pass from conception to action.

140. **scann'd**, examined closely, *sc.* by prying eyes; cp. *Haml.* iii. 3. 75, "That would be *scann'd*"; the radical meaning is that of climbing from point to point, *i.e.* with caution and difficulty, for **may** = **can**, see Abb. § 307.

141. **You lack** ... **sleep**, you need that which preserves all natures in a healthy state, *viz.* sleep; **all natures** includes the brute creation as well as man.

142, 3. **My strange** ... **use**; my strange delusion, which I owe to my own actions, is nothing more than the fear which accompanies crime at the outset, and to which practice makes the mind callous; **self**, as an adj. is frequent in Shakespeare.

144. **deed**, *i.e.* evil deed, crime.

## SCENE V.

STAGE DIRECTION. **HECATE**. Shakespeare has been censured for having confounded ancient with modern superstitions by introducing Hecate (to be pronounced as a dissyllable, as always in Shakespeare) in the company of Scotch witches; but a similar confusion is frequent in old authors of various countries.

1. **angrily**, angrily; the word being formed by the suffix, *-ly*, *i.e.* like, to the noun instead of the adjective.

2, 3. **beldams** ... **overbold**, seeing that I have to deal with such impudent and audacious hags; **beldam**, lit. *belle dame*, a fine lady, then contemptuously, hag.

6. **the mistress** ... **charms**, who wield supreme power over the charms of which you are but my ministers, agents.

7. **close**, secret; these **harms**, though apparently proceeding from the witches, being really the contrivance of Hecate.

11. **wayward**, perverse disposition; "orig, a headless form of *aweeward*, adv. ... cp. *aweivards*, in a direction away from ... Thus, *wayward* is *away-ward*, i.e. turned away, perverse ... a parallel formation to *fro-ward*. It is now often *made* to mean *bent on one's own way*"... (Skeat, *Ety. Dict.*).

13. **Loves ... you**, cp. Middleton, *The Witch*, i. 2. 180, "I know he loves me not," said by Hecate of Sebastian, who has been invoking her aid. This is one of the passages cited as showing that Middleton had a hand in the present version of *Macbeth*, since Macbeth never shows any love for the witches, but, on the contrary, abuses and threatens them. But **loves** may easily be taken for 'courts,' 'makes advances to,' as he has done by asking to know more from them when they first appear to him.

15. **Acheron**, the name of several rivers believed to be connected with the lower world, especially the river round which the shades of the dead hovered, one of the five rivers of Hell described by Milton, *P. L.* ii. 578, "Shakespeare," remarks Steevens, "seems to have thought it allowable to bestow this name on any fountain, lake, or pit, through which there was supposed to be a communication between this and the infernal world.

21. **Unto ... end**: in bringing about some fatal calamity.

24. **drop profound**; "this vaporous drop," says Steevens, "seems to have been meant for the same as the *virus lunare* [lunar juice] of the ancients, being a foam which the moon was supposed to shed on particular herbs, or other objects, when strongly solicited by enchantment": **profound**, probably, in its hidden qualities.

26. **sleights**, artifices, cunning contrivances.

27. **artificial**, the work of art.

29. **confusion**, ruin.

32. **security**, the assurance of safety which leads to carelessness.

STAGE DIRECTION. *A song within*: see Introduction.

## SCENE VI.

1, 2. **have but ... further**, have but fallen in with, been in harmony with, your thoughts, and they (sc. your thoughts) can interpret and expand my meaning.

3. **borne**, conducted, managed.

4. **marry ... dead**, and therefore, Lennox means, it did not cost Macbeth anything to pity him; alive he met with small mercy at Macbeth's hands: **marry**, a corruption of Mary, that is, the Virgin Mary, mother of Christ; a petty form of oath.

5. And ... late, and we are told and expected to believe that he owed his fate merely to his being out late at night.

7. For Fleance fled, i.e. if you choose to draw the same inference from the flight of Fleance that Macbeth wished to be drawn from the flight of Malcolm and Donalbain.

8. Who cannot want, we should have expected 'who *can* want,' i.e. no one can want, be without, the thought, etc., but a similar superabundance of negatives occurs in many passages of Shakespeare, e.g. *M. V.* iv. 1. 161-3; *Lear*, ii. 4. 140-2; *T. N.* ii. 2. 19; *W. T.* i. 2. 260, iii. 2. 55: monstrous a trisyllable.

10. fact, used by Shakespeare always for a *bad* deed.

13. That were ... drink, and therefore, Lennox means, could not have done the murder: thralls, bondsmen; the word is rare except in poetry, though Lamb uses it in prose:

14. nobly, said ironically.

15. any heart alive, the heart of any human being.

16. To hear ... deny't, i.e. as they surely would have done if Macbeth had not so promptly silenced them by death.

17. He has ... well, he has managed matters pretty well; said ironically.

19. an, see Abb. § 101-103: should find, would be certain to find.

20. What ... father, what were the penalties of killing, etc.

21. from broad words, in consequence of his outspoken language; cp. *Tim.* iii. 4. 64, "Who can speak *broad*er than he who has no house to put his head in? such may rail at great buildings": fail'd His presence, failed to be present; cp. *Cymb.* iii. 4. 181, "I will never *fail* Beginning nor supplyment."

24. bestows himself, has taken up his abode; cp. iii. 1. 29.

25. tyrant, the Cl. Pr. Edd. point out that the word here means 'usurper,' as in iii. *H. VI.* iii. 3 71, 2, "To prove him *tyrant* this reason may suffice That Henry liveth still": holds, withholds.

27. Of, "meaning 'from' is placed before an agent (*from* whom the action is regarded as proceeding) where we use 'by,' e.g. 'Received of (welcomed *by*) the most," etc. (Abb. § 170): the most pious Edward, sc. Edward the Confessor.

28, 9. That the ... respect. That cruel as fortune has been to him, it has not been able to prevent his being treated with the high respect that is due to him.

30, 1. upon his aid ... Siward, to rouse Northumberland and Siward to his aid; upon, for the purpose of; see Abb. § 191.

33. to ratify, to sanction.

35. **Free from ... knives.** Malone proposed to read, "Our feasts and banquets free from bloody knives," and Lettsom would substitute 'keep' for **free**. The word is somewhat similarly used in *Cymb.* iii. 6. 80, "*Bel.* He wrings at some distress. *Gwi.* Would I could *free* it."

36. **free honours**, probably means freely bestowed in return for faithful homage, not extorted from a tyrant in recompense for some criminal service.

38. **exasperate**, for the form, see Abb. § 342.

40-3. **and with ... answer**, and sulky at being charged with a peremptory refusal for his answer, the messenger turned his back upon Macduff, muttering to himself like one who would say, if he spoke out his thoughts, 'You will regret the hour when you burdened me with this message': *absolute*, cp. *Cor.* iii. 1. 90, "Mark you His *absolute* 'shall'"; and for **cloudy**, *Temp.* ii. 1. 142, "It is foul weather in us all, good sir, When you are *cloudy*": me, see Abb. § 220.

43-5. **And that ... provide**, and his having sent back such an answer might well teach him to show caution by putting as great a distance as he can between himself and Macbeth. For the sake of the metre, Steevens would read "Advise him caution and to hold," etc.

47. **His message**, the message with which he goes charged, the prayer for aid against Macbeth.

48, 9. **to this ... accursed!** to this country of ours now suffering under, etc. For similar transpositions of adjectival phrases, see Abb. § 419 a.

#### ACT IV. SCENE I.

1. **brinded**. "The sense appears to be 'marked as by burning or branding': of a tawny or brownish colour, marked with bars or streaks of a different hue; also *gen.* streaked, spotted" (Murray, *Engl. Dict.*). Milton applies the word to the mane of a lion, and it is elsewhere used of cows, boars, greyhounds. The commoner form is 'brindled.'

2. **Thrice and once**, three and its multiples being considered lucky numbers, Theobald would read "*Twice* and once," while Steevens puts a semicolon after **Thrice**: **hedge-pig**, hedge-hog; Warton says, "The urchin, or hedgehog, from its solitariness, the ugliness of its appearance, and from a popular opinion that it sucked or poisoned the udders of cows, was adopted into the demonologic system, and its shape was sometimes supposed to be assumed by mischievous elves."

3. **Harpier**. Steevens thinks that this is a corruption of 'harp': the form 'harper' occurs in the quarto edition of

Marlowe's *Tamburlaine*, Pt. 1, ii. 7. 50, and is corrected to 'harpy' in the octavo edition of the same year: cries, "gives the signal" (Steevens), not utters the words "'Tis time, 'tis time," which belong to the Third Witch.

6. under the cold stone, the folios read 'under cold'; 'some cold,' 'coldest,' 'underneath,' are among the conjectures for amending the metre, while some edd. defend the folio reading by assuming an extension of, or emphasis upon, cold; the is Pope's insertion.

8. Swelter'd, caused to exude by heat; the word, according to Skeat, is connected with *sultry* and is a frequentative form from the M.E. *swelten*, to die, to swoon away, faint. Steevens quotes Boccaccio's *Novels*, 1620, "an huge and mighty toad even weltering (as it were) in a hole full of poison," though the words have no etymological connection.

10. Double, double toil, the repetition of the adjective emphasizes the heaviness of the toil and trouble.

12. Fillet, slice; lit. a small band: fenny, because snakes prefer damp, marshy, ground.

14. newt, a kind of lizard; properly *an ewt*, the initial *n* being borrowed from the indef. article. Similarly formed words are 'nick-name' for *an eke-name*; conversely, 'adder' (in l. 16) is properly *a nadder*; 'auger' (ii. l. 248, above), properly *a nauger*.

16. Adder's fork, the forked tongue of the adder: blind-worm, so called from the smallness of its eyes, known also as the 'slow-worm.'

17. howlet, another spelling of owl; the subs. 'owl' and the verb to 'howl' are ultimately from the same root.

18. of powerful trouble, capable of producing great trouble.

23. mummy, a preparation for medicinal as well as magical purposes, pretended to be made from bodies embalmed as by the Egyptians. There were various kinds, and a large traffic in it was done by Jews, who manufactured it by drying carcases in ovens and adding certain condiments: gulf, the same word as that for a hollow in a sea-coast and for a whirlpool; here meaning that which sucks down voraciously, a hungry swallow, gullet.

24. ravin'd, probably only the pass. participle for the active, as so frequently in Shakespeare; others explain it as "glutted with prey," and Mason would read 'ravin,' as in *A. W.* iii. 2. 120, "The ravin lion"; see note on ii. 4. 28.

25. digg'd for 'dug' occurs again in *i. H. IV.* i. 3. 60.

26. blaspheming, *sc.* in denying the divinity of Christ; to 'blaspheme' lit. signifies to speak hurtful things.

27. yew, because the tree was regarded as poisonous.

28. *Sliver'd*, to 'sliver' = to slice, and 'sliver' = a slice, were formerly in common use; the former occurs again in *Lear*, iv. 2. 34, "She that herself will *sliver* and disbranch From her material root," meaning, as here, to break or tear off (a branch), the latter in *Hamlet* iv. 7. 174, "an envious *sliver* broke," for a small branch (broken off): *moon's eclipse*, an eclipse, whether of the sun or the moon, was formerly regarded as "a most unlucky time for lawful enterprises, and therefore suitable for evil designs" (Cl. Pr. Edd.).

29. *Turk*, owing to the religious wars, the Turks were in those days looked upon as a hateful race, and to 'turn Turk' was a proverb for a complete change for the worse: *Tartar's*, the natives of Tartary (more properly Tatar) were supposed to be of a wild, savage disposition, and 'to catch a Tartar' became a proverb for meeting with more than one's match.

32. *slab*, sticky, slimy; from "Irish *slab*, mud left on the strand of a river" (Skeat, *Ety. Dict.*).

33. *chandron*, entrails of a beast, especially as used for food.

37. *baboon's*, with the accent on the former syllable, as in *Per.* iv. 6. 189. The word is from the Dutch *bavian*, and was sometimes spelt 'babion.'

43. *Enchanting*, casting a charm upon by singing.

STAGE DIRECTION. *Music and a song*. The song, of which we have the two first words, is found at length in Middleton's *Witch*, v. 2. See Introduction.

44. *By the ... thumbs*. "It is an ancient superstition that all sudden pains of the body, which could not be accounted for, were presages of somewhat that was shortly to happen" (Steevens).

50. *conjure*, adjure, solemnly call upon you; accented on the former syllable, as usually in Shakespeare. In this sense we now pronounce the word 'conjure,' retaining 'cônjure' for doing so-called magical tricks, sleights of hand: *by that ... profess*, by that knowledge of the future you profess to have, however you may have come by it.

52-60. *Though ... sicken*. However dreadful and disastrous the consequences: *untie the winds*, let them loose from all control. Possibly an allusion to the bag of winds given by Æolus to Ulysses and untied by his companions.

53. *yesty*, frothy, foaming; from 'yeast,' the froth of malt liquors in fermentation.

54. *navigation*, abstr. for concr., ships.

55. *bladed corn*, corn when the ear is sheathed in the blade; cp. *Mark*, iv. 28, "For the earth bringeth forth fruit of herself; first the blade, then the ear, after that the full corn in the ear"; corn is, however, more liable to be laid when it is in the last

stage, and the damage is then greater. Staunton refers to Scot's *Discovery of Witchcraft*, in which are mentioned the various powers ascribed to witches, among them that of being able to "transferre corne in the blade from one place to another": for *lodged*, laid, cp. *R. II.* iii. 3. 162, "Our sighs and they shall *lodge* the summer corn."

57. *slope*, bow; Capell conjectured 'stoop,' *slope* not being elsewhere used transitively.

58-60. *though the treasure ... sicken*, though the rich stock of nature's fruitful seeds be all thrown into a confused heap, even until destruction be surfeited with its work; for *germens*, cp. *Lear*, iii. 2. 8.

65. *Her nine farrow*, her farrow or litter of nine pigs; from *M. E. farh*, a pig. "Shakespeare," says Steevens, "probably caught this idea from the laws of Kenneth II. of Scotland; 'If a sowe eate hir pigges, let hyr be stoned to death and buried,' Holinshed's *Hist. of Scotland*": *sweaten*, for other forms of irregular participial formations, see Abb. § 344.

67, 8. *Come ... show!* Come, whether of high or of low rank in the world of spirits; the Witches all together call upon the Apparition to come forth.

68. *deftly*, cleverly, skilfully.

STAGE DIRECTION. *An armed Head*. "The armed head represents symbolically Macbeth's head cut off and brought to Malcolm by Macduff. The bloody child is Macduff untimely ripped from his mother's womb. The child with a crown on his head, and a bough in his hand, is the royal Malcolm, who ordered his soldiers to hew down a bough and bear it before them to Dunsinane" (Upton).

70. *say thou nought*, silence was necessary during all incantations, and noise was supposed to dissolve a spell; cp. *Temp.* iv. 1. 59, 127, "No tongue, all eyes, be silent"; "hush, be mute, Or else our spell is marred."

72. *enough*. "It was an ancient belief that spirits called to earth by spells and incantations were intolerant of question and eager to be dismissed" (Staunton).

74. *Thou hast ... aright*, "struck, as it were, the key-note of my fear" (Cl. Pr. Edd.).

75. *He will not*, not mere futurity, but, 'he refuses to receive any commands.'

78. *Had I ... thee*, i.e. I am only too ready and anxious to hear you; if I had more than a man's two ears, they should be attentive to your words.

83, 4. *But yet ... fate*, well assured as I am (sc. by the words "none of woman born shall harm Macbeth"), I will make that assurance doubly sure, and compel from fate a bond which it

must keep (*sc.* by slaying Macduff). The reference, says Rush-ton, is "not to a single, but to a conditional bond, under or by virtue of which, when forfeited, double the principal sum was recoverable."

84-6. *thou shalt ... thunder*, in order to show pale-hearted fear that its predictions are false, and that I may be able to sleep peacefully however much the powers of nature seem to threaten, I am determined that you shall not live.

88, 9. *the round ... sovereignty*. "Shakespeare," says Grant White, "makes Macbeth call the crown 'the round of sovereignty' ... first, obviously, in allusion to the form of the ornament. This is prose; but immediately his poetic eye sees that a crown is the external sign of the complete possession of the throne ... But the crown not only completes (especially in the eye of Macbeth, the usurper) and rounds, as with the perfection of a circle, the claim to sovereignty, but it is figuratively the top, the summit, of ambitious hopes. Shakespeare often uses 'top' in this sense—*e.g.* 'the top of admiration,' 'the top of judgment,' 'the top of honour,' 'the top of happy hours' ..."

91. *Who chafes*, *i.e.* against your usurping and cruel rule.

93. *Birnam*, "is a high hill near Dunkeld, twelve miles W.N.W. of Dunsinnan, which is seven miles N.E. of Perth. On the top of the latter hill are the remains of an ancient fortress, popularly called Macbeth's Castle" (Cl. Pr. Edd.): *Dunsinane*, rightly accented here on the second syllable; elsewhere in this play, on the third.

95. *impress*, compel to serve; the 'press' and to 'impress' have really nothing to do with the word 'press' in the sense of 'crush,' 'squeeze,' etc. As shown by Wedgewood, 'press,' in the sense of 'compel to serve,' is a corruption of *prest*, ready (a word used by Shakespeare), and *prest-money* was ready money advanced when a man was hired for service. "At a later period, the practice of taking men for the public service by *compulsion* made the word to be understood as if it signified to *force* men into the service, and the original reference to *earnest-money* was quite lost sight of."

96. *bodements*, auguries, presages; to 'bode,' from A. S. *bodian*, to announce, more commonly used now in a bad sense.

97. *Rebellion's ... never*, let Rebellion's head never rise against me until, etc., and then I shall live, etc., *i.e.* if Rebellion's head never rises, etc., I shall live the ordinary term of life and die a natural death. *Rebellion's head* is Theobald's certain conjecture for 'Rebellion's dead,' and the expression is no doubt suggested by the apparition of the 'armed head':

98. *our high-placed Macbeth*; Lettsom would read 'your' for *our*, and Fleay says the words cannot be Macbeth's, but "must



be part of a speech of a witch." But Macbeth, in speaking of himself, is but following the witches' manner of address to him in the third person, "none of women born shall harm Macbeth"; "Macbeth shall never vanquished be," etc., and ll. 95-100 are spoken more to himself than to the Witches. So, in *J. C.*, Caesar frequently arrogantly speaks of himself in the third person, *e.g.* ii. 2. 10-12, 28, 9, 44-8, 65-7.

99. **lease of nature**, a continuation of the legal phraseology employed in line 84. Lord Campbell remarks, "unluckily for Macbeth, the lease contained no covenants *for title* or *quiet enjoyment*;—there were likewise *forfeitures* to be incurred by the tenant,—with a *clause of re-entry*,—and consequently he was speedily ousted."

100. **mortal custom**, death, the universal custom.

104, 5. **deny ... an**, etc., if you deny me this, an, etc.

106. **noise**, music; as not infrequently in Shakespeare.

STAGE DIRECTION. *A show*, i.e. a dumb show, during which the actors remain silent: **eight kings**, the first of these was Robert the Second, who ascended the throne in 1371, Robert the Third and the six Jameses making up the eight kings: *a glass*, a mirror reflecting the persons of the succeeding kings who do not appear.

113. **does sear mine eye-balls**, parches them so that they cannot bear to look any longer at such a sight. Johnson says the allusion is to the method formerly practised of destroying the sight of captives, etc., by holding a burning basin before the eye, which dried up its humidity.

115. **Filthy**, foul, repulsive-looking; not merely dirty.

116. **Start**, "from your sockets, so that I may be spared the horror of the vision" (Cl. Pr. Edd.).

117. **crack of doom**, the peal of thunder ushering in the Day of Judgment; cp. *Temp.* i. 2. 203, "The fires and *cracks* of sulphurous roaring."

119. **a glass**, probably an allusion to the crystals in which magicians were believed to show future events, cp. *Friar Bacon and Friar Bungay*, v. 110, ed. Ward, "And in a glass prospective I will show What's done to-day in merry Fressingfield"; and *M. M.* ii. 2. 95.

121. **two-fold balls**, the ball, or orb, which was carried in the left hand, as the sceptre in the right, was symbolical of sovereignty of power over the earth; cp. *H. V.* iv. 1. 277, *H. VIII.* ii. 3. 47. Not, I think, a reference to the double coronation of James, at Scone and at Westminster, but rather to the union of England and Scotland as one island, Great Britain, Ireland being the other; the **treble sceptres** representing the three kingdoms originally separate.

123. *blood-bolter'd*. "A provincial term, well known in Warwickshire ... When a horse, sheep, or other animal perspires much, and any of the hair or wool, in consequence of such perspiration ... becomes matted in tufts with grime and sweat, he is said to be *boltered*; and whenever the blood issues out, and coagulates, forming the locks into hard clotted bunches, the beast is said to be *blood-boltered*"... (Malone).

124. *for his*, as being his.

126. *amazedly*, as in a maze, bewildered.

127. *sprights*, the reading of the folios, preferred by Walker in as much as 'sprites' invariably carries with it a spectral association.

130. *antic*, a doublet of 'antique,' (1) ancient, old fashioned; (2) quaint, ridiculous; (3) as a subst. a clown and a clownish trick.

132. *Our duties ... pay*. The homage we rendered him repaid the courteous welcome he gave us; referring ironically to Macbeth's greeting, "How now, you secret, black, and midnight hags."

133, 4. *Let this ... calendar*, cp. *K. J.* iii. 1. 87, "Nay, rather turn this day out of the week, This day of shame, oppression, perjury."

135. *without there!* you who are outside there.

138. *Infected*, sc. with pestilential vapours.

144. *Time ... exploits*; you fly so swiftly that the terrible deeds I intended cannot keep pace with you; you prevent them, in both senses of the word 'prevent.'

145, 6. *The flighty ... it*: purpose is so swift in its flight that, to be of any avail, execution must go hand in hand with it; strictly speaking, it is of course a contradiction to say that one thing cannot overtake another unless it accompanies it; *flighty* here only in Shakespeare, and here in an unusual sense; for the form *o'ertook*, see Abb. § 343, and cp. *J. C.* i. 2. 48, "Then, Brutus, I have much *mistook* your passion."

147. *firstlings*, earliest offsprings; many words ending in *-ing* (the formative of the Saxon patronymic) were preceded by the letter *l*, and from this association there arose "a new and distinct formative in *-ling*, as *darling*, *firstling*, *gosling*," etc. (Earle, *Phil. of the Eng. Tongue*, § 318), generally with a diminutive or contemptuous sense.

149. *be it ... done*, let thought and action go together.

151. *Fife*, i.e. the Earl of Fife.

153. *That trace ... line*, that follow him in the line of his descendants; cp. i. *H. IV.* iii. 1. 48, "Can *trace* me in the tedious ways of art": No *boasting ... fool*, but let me not give way to the empty brags of a fool.

155. **no more sights**, *sc.* such as those he has just beheld, at the last of which he exclaimed "Horrible sight!" l. 122: **these gentlemen**, *i.e.* of whose arrival you were speaking.

## SCENE II.

1. **What hath ... land?** *i.e.* he had not committed any act of rebellion against Macbeth that he needed to flee in order to escape the consequences.

3, 4. **His flight ... traitors**, it was an act of madness for him to flee; when our actions have had nothing treasonable in them, to flee through fear, as he has done, gives them the appearance of being treasonable.

7. **his titles**, his possessions, those things to which he has a just title; *cp.* *K. J.* i. 1. 13, "Desiring thee to lay aside the sword Which sways usurpingly these several *titles*."

9. **the natural touch**, natural affection; the feeling implanted by nature in all creatures; *cp.* *T. C.* iv. 2. 103, "I know no *touch* of consanguinity."

10. **The most ... birds**. Harting, *Ornithology of Shakespeare*, p. 143, considers this 'an oversight,' but the statement is true of British birds; he also questions whether wrens have courage enough to fight a bird of prey in defence of their young, and whether owls take young birds from the nest.

11. **Her ... nest**, being in her nest.

12. **All is ... love**; in such behaviour as his, fear, not love, must be the only motive.

14. **coz**, a common abbreviation of 'cousin.'

15. **school yourself**, teach yourself moderation in judging your husband's action: **for your husband**, as regards your husband.

17. **The fits o' the season**, the violent and capricious disorders of the time; *cp.* *Cor.* iii. 2. 33, "The violent *fit o' the time* craves it as physic."

19. **And ... ourselves**, without ourselves being conscious of any treason.

19, 20. **when we hold ... fear**. This seems to mean, when we believe every rumour that we hear, guided to do so by our fears, which yet are of so undefined a character that we do not know distinctly what we fear; **yet know ... fear** corresponds with **And do not know ourselves**, precise knowledge being absent in both cases, and among the rumours that they hear being the rumour that they are regarded as traitors; *cp.* *K. J.* iv. 2. 144-6, "I find the people strangely fantasied, Possessed with rumours, full of wild dreams, Not knowing what they fear, but full of fear."

21, 2. **But float ... move.** Great difficulties have been found in these lines, and various emendations proposed. They probably mean nothing more than 'float and move each way upon,' etc., are carried about hither and thither by every wave of doubt and distrust.

23. **Shall not ... but,** it shall not be long before; lit. it shall not be long *without* that, etc.

24, 5. **Things ... before.** When things come to the worst, they will cease to be painful (i.e. there is an extreme point beyond which suffering cannot go), or else will return to their former happy state; the metaphor in the latter clause is from Fortune's wheel; cp. *Lear*, ii. 2. 180, "Fortune, good night: smile once more: turn thy wheel."

28, 9. **I am so ... discomfort,** the sight of your misery has so unmanned me that if I were to stay longer, I should give way to tears, thus disgracing myself and distressing you; cp. *H. V.* iv. 6. 30-2, "But I had not so much of man in me; And all my mother came into mine eyes And gave me up to tears"; and *T. N.* ii. 1. 41, 2, "My bosom is full of kindness, and I am yet so near the manners of my mother, that upon the least occasion more, mine eyes will tell tales of me."

30. **Sirrah,** see note on iii. 1. 44.

31. **live,** get your living, subsist.

32. **with, by,** upon.

34, 5. **thou 'ldst ... gin,** you would be much more easily caught than birds, for you would be too innocent to avoid the snares set for you; lime, birdlime; a viscous substance smeared over a stick fixed across the nest, from which the bird, having settled on it, cannot detach its feet; cp. *Temp.* iv. 1. 246, and for the word used figuratively, *Oth.* ii. 1. 127; **gin,** snare.

36. **Poor ... for.** Such snares are not set for poor birds like me, not worth the catching.

37. **for all your saying,** whatever you may say; in spite of what you say.

38. **do for a father,** do in order to get yourself a father; or, for want of a father.

40. **buy me, buy myself, for myself.**

41. **Then you 'll ... again,** i.e. it is impossible you should want to keep so many.

42, 3. **Thou speak'st ... thee.** You speak with all the wisdom you are master of, and yet with plenty of wisdom for one so young.

47. **swears,** i.e. allegiance, fealty, to a superior.

50. **must be hanged,** are destined to be hanged, the fate of traitors.

56. **enow**, see note on ii. 3. 7 : **hang up them**, for the transposition, the Cl. Pr. Edd. compare *R. J.* iv. 2. 41, *R. II.* i. 3. 131.

58. **poor monkey**, a term of endearment, like 'poor fool,' *Lear*, v. 3. 305, said of Cordelia.

60. **if you would not**, if you (were unwilling to do so and) did not do so.

65. **Though ... perfect**. Though I am well acquainted with your high position ; for **state of honour** = honoured state, rank, we have in *R. II.* v. 2. 40, "Whose *state and honour* I for aye allow"; **perfect**, cp. *Cymb.* iii. 1. 73, "I am *perfect* that the Panonians and Dalmatians for Their liberties are now in arms"; and iv. 2. 118 of the same play.

67. **homely**, simple, humble.

69. **To fright ... savage**, in frightening you in this way I fear that I am showing myself (not merely homely but) rough-spoken; for the infinitive used indefinitely, see Abb. § 356.

71. **To do worse**, explained by Edwards, and perhaps rightly, "to fright you more, by relating all the circumstances of your danger"; Johnson says 'to do worse' is to let her and her children be destroyed without warning : **fell**, cruel, fierce, *A. S. fel*, fierce, dreadful.

72. **which**, and that, viz., the fell cruelty intended by those sent by Macbeth ; I should be imitating them in being cruel, though my cruelty would be of a different kind from theirs.

76. **sometime**, sometimes ; nowadays the word means 'formerly.'

78. **womanly defence**, plea often urged by women.

79. **To say**, of saying.

81. **unsanctified**, accursed ; as every place must be which is desecrated by the presence of you and those like you.

83. **shag-haired**, rough-haired ; cp. ii. *H. VI.* iii. 1. 367, "a *shag-haired kern*" : **you egg**, you unhatched chicken.

84. **fry of treachery**, spawn of a traitor ; cp. *A. W.* iv. 3. 250, "who is a whale to virginity and devours up all the *fry* it finds."

### SCENE III.

2. **Weep ... empty**, discharge in tears the sadness with which we are burdened.

3. **mortal**, deadly : **good men**, brave men, good as regarded by soldiers, just as a 'good man' when spoken of by merchants means a wealthy, well-to-do man, e.g. *M. V.* i. 3. 12, "Antonio is a *good man*."

4. **Bestride ... birthdom**, stand over it to protect it, as a man

bestrides his friend who has been struck down in battle; cp. i. H. IV. v. 1. 121, "Hal, if thou see me down in the battle, and *bestride me*, so": *birthdom*, is usually taken as 'birthright'; the Cl. Pr. Edd. think it means 'the land of our birth'; but would not 'birthright' include among other things the land of one's birth?

6. *Strike ... face*, as with a blow; cp. M. V. ii. 7. 45, "whose ambitious head spits *in the face of heaven*."

8. *Like ... dolour*, similar accents of pain.

10. *to friend*, for my friend; so in J. C. iii. 1. 143, "I know that we shall have him well *to friend*," where Craik quotes Clarendon, *Hist. Rebellion*, bk. vii., "For the king had no post *to friend* by which he could bring ammunition to Oxford."

11. *What you ... it*, cp. A. C. i. 2. 127, "What our contempt doth often hurl from us *We wish it over again*"; and see Abb. § 252.

12. *whose sole name*, the utterance of whose very name; for *blisters*, cp. R. J. iii. 2. 90, "*Blister'd* be thy tongue For such a wish!"

14. *He hath ... yet*, he has not yet laid his hand on you to injure you; cp. above, iii. 2. 26, and K. J. iii. 4. 160, "he will not *touch* young Arthur's life."

15. *and wisdom*, Heath proposed 'and *'tis wisdom*'; Steevens, omitting of him, reads "and wisdom *is it*."

19, 20. *A good ... charge*. *recoil* has been variously interpreted as 'fall back,' 'swerve,' 'degenerate'; Elwin sees here a metaphorical adaptation of the idea of resistance being borne down by the charge of an imperial army"; the Cl. Pr. Edd. think that "perhaps Shakespeare had in his mind the recoil of a gun, which suggested the use of the word 'charge' though with a different signification; and they compare ii. H. VI. iii. 2. 231, "And these dread courses, like the sun 'gainst glass, Or like an *overcharged gun*, *recoil* And turn the force of them upon thyself." To me it seems undoubted that this metaphor was primarily in his mind, and the quibble in *charge* is quite in his manner. The same idea of sudden shock is found in v. 2. 23, "Who then shall blame His pester'd senses to *recoil and start*, When all that is with him does condemn Itself for being there." In any case, the general meaning is clear, 'A man though naturally noble may swerve from virtue when charged with the execution of a king's command.'

20. *your pardon*, i.e. for doubting whether such a change has come over you.

21. *That which ... transpose*: My thoughts, suspicions, cannot make you other than what you really are; for *transpose*, cp. M. N. D. i. 1. 233, "Things base and vile, holding no quantity

Love can *transpose* to form and dignity," where the figure seems to be taken from music, as it may be here.

23, 4. **Though ... so.** Though all foul things should put on the garb that belongs to grace, yet grace cannot help appearing gracious; and so you, wearing the appearance of being noble, may be so in reality; cp. *M. M.* ii. 3. 136, "Good alone is good; without a name vileness is so."

24. **I have ... hopes:** *sc.* of being welcomed as an ally against Macbeth.

25. **Perchance ... doubts.** Perhaps the loss of your hopes is due to the design which led you to come here, and led me to distrust you, *sc.* the design of betraying me.

26-8. **Why ... leave-taking?** *i.e.* it must have been some sinister object which induced you to abandon, even with such haste that you did not stay to bid them farewell, your wife and children those powerful motives of affection, those strong ties of love; in *rawness*, as in "children *rawly left*," *H. V.* iv. 1. 147, there is the idea not merely of haste but also of the unprotected state of those left behind; persons are often spoken of by Shakespeare as *motives*.

29, 30. **Let not ... safeties.** Do not regard my suspicions as thoughts that dishonour you, but as precautions necessary to my own safety. Delius thinks that *jealousies* has reference to the many attempts which had been made to ensnare Malcolm, and that this plural occasioned the other two, viz. *dishonours* and *safeties*: rightly just, honest if rightly judged.

33. **wear ... wrongs,** do not be afraid to wear openly the honours of which you have become wrongfully possessed.

34. **affeer'd,** confirmed, established; a law term, from "O. F. *afeurer* ... Low Lat. *afforare*, to fix the price of a thing ... — Lat. *af* = *ad*; and *forum* or *forus*, both of which are used synonymously in Low Lat. in the sense of 'price'..." (*Skeat. Ety. Dict.*).

37. **to boot,** by way of addition; lit. for the advantage, A. S. *bót*, profit, advantage.

38. **I speak ... you.** It is not unqualified fear of you that makes me speak as I do; in *absolute* there is a reference to his other fears, viz. that his country would suffer even worse things from the vices with which he represents himself as possessed.

42. **There would ... right:** numbers would be ready to raise their hands in support of my cause, if I showed myself willing to accept their offer.

43. **England,** *i.e.* the king of England.

46. **Or wear ... sword,** as a ghastly trophy; though, of course, speaking figuratively.

48. **More ... ways**, suffer worse things, and suffer them in more various ways; for the omission of the prep. before sundry ways, see Abb. § 202.

49. **should he be**, can he possibly be.

51. **grafted**, planted in such a way as to take firm root; cp. *A. W.* i. 2. 54, "his plausible words He scatter'd not in ears, but *grafted* them To grow there and to bear"; where grafting is contrasted with the less certain process of scattering seed; the figure here is developed in *open'd*, in the next line. In grafting, an incision is made in the bark of one tree in which is fixed the bud of another, that is to give it fresh virtues, and which thus becomes part and parcel with it; so, *W. T.* iv. 4. 92-5, "You see, sweet maid, we marry A gentler scion to the wildest stock And make conceive a bark of baser kind By bud of nobler race": here of course the graft is of a worse kind than the original stock. The form 'graft,' as a verb, is due to a confusion with 'grafted,' the p.p. of 'graft'; in *R. III.* iii. 7. 127, we have the p.p. correctly used, "Her royal stock *graft* with ignoble plants."

55. **confineless**, boundless.

56. 7. **more damn'd ... Macbeth**, so much more accursed by reason of his evil propensities as to surpass Macbeth.

58. **luxurious**, lecherous; as always in Shakespeare.

59. **Sudden**, given to sudden outbursts of passion; cp. *A. Y. L.* ii. 7. 151, "sudden and quick in quarrel": **smacking**, having a taste of; cp. *M. M.* ii. 2. 5, "All sects, all ages, *smack* of this vice"; and *Cor.* iv. 7. 46, "As he hath *spices* of them all, not all."

64. **continent**, restraining.

66. 7. **Boundless ... tyranny**, boundless intemperance is in its very nature a tyranny; Delius takes **tyranny** with **in nature**; such organic intemperance being compared with the political tyranny of Macbeth; the point here, however, is not a comparison between Malcolm and Macbeth, but a balancing of the advantages and disadvantages of Malcolm's being king. "Boundless intemperance," says Macduff, "is a terrible evil, I allow; still you may indulge your appetites, and yet so reign that your country may be happy and contented." In the same way he argues in regard to avarice, that though it is a pernicious vice, it will be better for Scotland that one as avaricious even as Malcolm represents himself should be king, than a murderous tyrant like Macbeth. The Cl. Pr. Edd. say that **tyranny** here means "usurpation, in consequence of which the rightful king loses his throne." This seems very doubtful. Rather, Macduff says, that boundless intemperance, i.e. sensuality, has, like tyrannical oppression, been the downfall of many kings happily seated on the throne.



69, 70. But fear not ... yours, but still do not hesitate to take what you, as sovereign, may claim as your own.

71. Convey ... plenty, secretly gratify your pleasures without restraint; convey, used in this euphemistic sense because a cant term for stealing, as in *M. W.* i. 3. 32, "*Nym*. The good humour is to steal at a minute's rest. *Pist.* 'Convey' the wise it call, 'Steal!' poh! a fico for the phrase."

72. cold, temperate: so hoodwink, so blind; as hawks were blinded, until the moment arrived for flying them at their prey, by a hood drawn over their eyes: the time, the people among whom you live; see note on i. 5. 61.

74. That vulture, that ravenous appetite; cp. *Lucr.* 556, "Her sad behaviour feeds his vulture folly."

75. dedicate, willingly offer up themselves; as a victim is dedicated, devoted, to a god.

77. ill-composed affection, disposition made up of evil elements; contrast the description of Brutus, *J. C.* v. 5. 73-5, "His life was gentle, and the elements, So mix'd in him that Nature might stand up And say to all the world 'This was a man.'" For affection, cp. *W. T.* v. 2. 40, "the affection of nobleness which nature shows above her breeding."

78. stanchless, that nothing can quench, satisfy; to 'stanch' now generally means to stop the flowing of blood, but formerly was used of satisfying hunger, and of quenching a flame.

80. his jewels, the jewels of one man.

81. a sauce, a provocative, a stimulus.

82. forge, fabricate; the idea is of laboriously manufacturing, from 'forge,' a smith's workshop.

85. deeper, *sc.* in the soil; Theobald would alter sticks to 'strikes,' but the idea is of going deeper and sticking faster.

86. summer-seeming lust, lust that looks pleasant like the summer, and like the summer lasts only a short time.

87. The sword ... kings, that to which our kings have owed their deaths.

88. foisons, plenteous crops; the word occurs several times in Shakespeare but, except here, always in the singular as might be expected with an abstr. noun; from O. Fr. *foison*, abundance, *Lat. fusionem*, acc. case of *fusio*, a pouring out, hence profusion.

89. Of your mere own, of that which is entirely your own; so in *Oth.* ii. 2. 3, "The mere perdition of the Turkish fleet"; *Cymb.* iv. 2. 92, "to thy mere confusion"; the word originally meant 'pure,' 'unmixed': portable, endurable; cp. *Lear* iii. 6. 115, "How light and portable my grief seems now."

90. With ... *weigh'd*, when other qualities that are gracious are balanced against it; of course *other* is, strictly speaking, illogical, as 'avarice' is not a grace.

92. *temperance* and 'intemperance' are now generally restricted to moderation and excess in drinking; here *temperance* means self-restraint generally, as 'intemperance,' unrestrained indulgence of the appetite.

93. *Bounty*, generosity. *perseverance*, and 'persever,' in Shakespeare always have the accent on the second syllable.

94. *Devotion*, devoutness, piety; the word is now rarely used in this sense except in the plural.

95. *relish*, taste, tincture, smack; cp. ii. H. IV. i. 2. 111, "Some smack of age, some *relish* of the saltness of time": and l. 59, above.

95-7. *but abound ... ways*, but am ingenious in subdividing each particular crime into different offences, and so in committing it in a variety of ways.

99, 100. *Uproar ... earth*, convert into uproar all the peace that is to be found in the universe; convert into discord all the concord that prevails.

104. With an ... *bloody-scepter'd*, having, i.e. being ruled by, an usurping tyrant whose sceptre reeks with blood; Delius and Schmidt take *bloody-scepter'd* as in apposition with *nation*, i.e. a nation governed with a sceptre obtained by blood.

105. *When shalt ... again*, the question is equivalent to "it will be long before your peaceful, prosperous day will return, seeing that," etc.: for *wholesome*, cp. *Lear*, l. 4. 230, "in the tender of a *wholesome* weal."

106. *the truest ... throne*, he who is the nearest descendant of your rightful sovereign; *throne*, for the occupant of the throne; for *since that*, see Abb. § 287.

107. *By his own ... accursed*, debarred, by the interdict pronounced in his own confession, from ascending the throne; the allusion is to the Papal interdicts issued against sovereigns that disobeyed the Pope's commands, and so were deposed.

108. *blaspheme*, slander; see note on iv. l. 26.

111. *Died ... lived*, i.e. by daily mortification of her will; Malone refers to 1 *Corinthians*, xv. 31, "I die daily."

112. *repeat'st ... thyself*, of which you have given a catalogue as belonging to yourself.

115. *Child of integrity*, which is evidently born of truth.

118. *trains*, artifices; a writer in the *Edin. Rev.*, Oct. 1872, has shown that the word was a technical term in hawking and in hunting; in hawking, for the lure thrown out to reclaim a

falcon given to ramble; in hunting, for the bait trailed along the ground to tempt the animal from his lair.

119. **modest wisdom**, distrust of myself, which lays its hand upon me and hinders me from indulging in over-hasty credulity.

121. **Deal ... me!** act as negotiator, judge between you and me as to the compact to be made between us.

122. **I put ... direction**, I give myself up to be directed as you may think fit; cp. *K. J.* v. 7. 91, "put his cause and quarrel To the disposing of the Cardinal."

123. **Unspeak ... detraction**, unsay all I have said against myself.

125. **For strangers**, as being things with which my nature has no acquaintance.

126. **forsworn**, perjured: "for (in composition), O.E. *for*; Goth. *faur*, *fair*, *fra*; Lat. *per*, = through, thoroughly, adds an intensive meaning, as *for-bid*, *for-do*, *for-give*, *for-get*, *for-swear* (cp. Lat. *per-jurare*, to swear out and out, and hence to swear falsely ...), *for-lorn*"...(Morris, *Hist. Out.*, etc.).

127. **Scarcely ... own**, so far from coveting what belonged to another, have but lightly prized what belonged to myself; to 'covet,' Lat. *cupidus*, desirous, though radically meaning nothing more than to 'desire,' has acquired the idea of desiring eagerly and unlawfully.

129. **his fellow**, one as bad as himself.

131. **upon myself**, *sc.* by the charges he had brought against himself.

131, 2. **what I am ... command**. My real nature and qualities are at the service of you and my country.

133. **thy here-approach**, for similar adverbial compounds, cp. "my *here-remain*," l. 148; "Harry's *back-return*," *H. V. Chor.* 41; "the *before-breach*," *H. V. iv.* 1. 179.

134. **Siward**, "Son of Beorn, Earl of Northumberland, rendered great service to King Edward in the suppression of the rebellion of Earl Godwin and his sons, 1053. According to Holinshed ... Duncan married a daughter of Siward ... It is remarkable that Shakespeare calls Siward Malcolm's uncle"...(Cl. Pr. Edd.).

135. **at a point**, mustered, drawn to a point.

136, 7. **the chance ... quarrel!** may our chance of success be as good as our cause is righteous! Delius takes **chance of goodness** as equivalent to 'successful issue,' and compares "time of scorn," i.e. scornful time, *Oth.* iv. 2. 54. In *Per.* v. 1. 70, "all *goodness* that consists in bounty," the meaning is 'all good fortune.'

138, 9. **Such welcome ... reconcile** reads like a recollection of

Macbeth's words, i. 3. 38, "So foul and fair a day I have not seen."

141. **a crew ... souls**, a great company of afflicted persons; 'crew,' when not used of the complement of sailors in a ship, often carries with it a shade of contempt, due, according to Skeat, to the connection of the word with 'crawl,' as insects do.

142. **stay his cure**, await his healing touch.

142, 3. **their malady .. art**; all the efforts of the most skilled physicians are powerless to cure their disease; for **convincens** = overpowers, see note on i. 7. 64; **assay** and 'essay' from Lat. *exagium*, weighing, are different forms of the same word, though the former is chiefly used of the trial of metal or of weights.

145. **presently**, immediately; as generally, but not always, in Shakespeare.

146. **the evil**, specially so called, *sc. scrofula*. The belief in the sovereign's power to cure this disease dates backward from the days of Edward the Confessor and continued even to the time of Johnson, who in 1712 was taken to be 'touched' by Queen Anne. For much curious information on this subject, see Chambers' *Book of Days*, vol. 1, p. 82. The incident was of course introduced here as a compliment to James the First. See Introduction.

148. **here-remain**, see note on l. 133, above.

149. **solicits**, moves by entreaty; Lat. *solicitus*, "lit. wholly agitated" .. from Lat. *solli-*, for *sollo-*, crude form of O. Lat. *sollus*, whole, entire; and *citus*, p.p. of *ciere*, to shake, excite" ... (Skeat, *Ety. Dict.*).

150. **strangely-visited**, afflicted with strange diseases; for **visited**, cp. *L. L. L.* v. 2. 422, "these lords are *visited*," i.e. afflicted by the plague (of love).

151. **All swoln**, swollen all over their bodies.

152. **The mere ... surgery**, the utter despair; of curing whom surgeons are utterly hopeless; for **mere**, see note on l. 89, above.

153. **a golden stamp**, the coin called an 'angel,' worth ten shillings. For **stamp** = coin, cp. *Cymb.* v. 4. 24, "'Tween man and man they weigh not every *stamp*"; and *M. V.* ii. 7. 57, "They have in England A coin that bears the figure of an angel *Stamped in gold*." The Cl. Pr. Edd. remark, "There is no warrant in Holinshed for the statement that the Confessor hung a golden coin or stamp about the necks of the patients. This was, however, a custom which prevailed in later days. Previously to Charles II.'s time some current coin, as an angel, was used for the purpose, but in Charles's reign a special medal was struck and called a 'touch-piece.'"

154. *prayers*, Chambers *Book of Days*, vol. 1, p. 84, says, "A form of prayer to be used at the ceremony of touching for the king's evil was originally printed on a separate sheet, but was introduced into the Book of Common Prayer as early as 1684": 'tis spoken, it is said.

155. *the succeeding royalty*, his successors in the royal line.

157. *a heavenly gift*, a gift conferred by heaven, rather than of a heavenly nature.

159. *speak him*, proclaim him to be.

160. *My countryman ... not*, i.e. I see by his dress that he is a fellow-countryman of mine, but as yet I cannot recognize him.

162. 3. *betimes ... strangers*! speedily remove the causes that make us, who are fellow-countrymen, strangers to one another; *means*, the plural form of this word is frequently used by Shakespeare with a singular verb.

164. *Stands ... did?* Is our country still in the same woeful plight.

165. *Almost ... itself*! so terror-stricken that it scarcely dares to acknowledge its own identity.

166. 7. *where nothing ... smile*; since in it none, but those who are utterly ignorant of what is going on, are even seen to smile.

169. *Are made, not mark'd*, are of such common occurrence that no one pays any heed to them.

170. *modern*, common-place; as perhaps always in Shakespeare: for *ecstasy*, see note on iii. 2. 22.

171. *Is scarce ... who*, no one takes the trouble to inquire for whose death it is rung; for the construction, see Abb. § 414, and for *who*, § 274.

171-3. *and good ... sicken*, and men in good health are cut off before the flowers in their caps have time to wither; dying even before they become ill; *good* seems here to belong to *lives* rather than *men*; for the reduplication or *ere*, see Abb. § 131. H. Rowe says that it was customary with the Highlanders, when on a march, to stick sprigs of heath in their bonnets.

173. *relation*, narration, narrative; cp. *W. T.* v. 2. 2, 92, "were you present at this *relation*?", "at the *relation* of the queen's death."

174. *Too nice*, according to Delius, too elaborate, in reference to the rhetorical style decked out with antitheses and metaphors in which Ross had described the state of Scotland; perhaps only 'too particular in its details.'

175. *doth hiss the speaker*, sc. for telling us news that was already so stale.

176. *teems*, transitively, as in *H. V.* v. 2. 51, "Conceives by idleness and *nothing teems* But hateful docks"; and Fletcher's *Double Marriage*, v. 3, "That fertile earth, that *teem'd* so many children."

177. *well*, used euphemistically of death, as in *A. C.* ii. 5. 33, "We use To say the dead are *well*"; *children*, a trisyllable here.

179. *at peace*, with another double meaning, as in *R. II.* iii. 2. 127, 8.

180. *Be not ... speech*; do not be a miser of your words; speak more freely; cp. *Hamlet*. iii. 1. 13, "*Niggard* of question; but of our demands Most free in his reply."

182. *heavily borne*, borne as a heavy burden, with a heavy heart.

183. *were out*, had taken the field, were in rebellion; cp. *K. J.* v. 2. 70, "his spirit is *come in* That so *stood out* against the holy church." C. Clarke points out that the expression "He was out in the '45," meaning he was engaged in the Scotch rebellion of 1745, was a common phrase at a later period.

184. 5. *Which was ... rather*, and this rumour was made more credible by the evidence of my own eyes which beheld the tyrant's forces in motion; for *For that*, see Abb. § 287.

186. *your eye*, looks as if it were put for 'the sight of you.'

187. *To doff*, to do off (i.e. put off as a garment is put off), like 'don,' to do on; 'dup,' to do up; 'dout,' to do out; the figurative sense of *doff* occurs again in *R. J.* ii. 2. 47, and of 'dout' in *Hamlet*. iv. 7. 192, while 'daff,' another form of 'doff,' is used as often figuratively as literally.

189. *England*, the king of England; as in l. 43.

191. 2. *An olden ... gives out*. There is none that the Christian world declares to be an older, etc.; a sense very frequent in Shakespeare for 'give out.' Delius points out that the ellipsis of 'there is' is very common in negative clauses. *Christendom*, primarily the state or condition of being Christian, and thence the countries professing Christianity taken collectively.

194. *would be howl'd*, require to be howled, ought to be, etc.

195. *latch*, catch them and shut them in; Steevens says that the word in this sense belongs to the north country dialect, and quotes several instances from old English poetry.

196. *a fee-grief*, 'fee' orig. signified any estate feudally held of another person, and an estate in fee simple is the greatest estate or interest which the law of England allows any person to possess in landed property; hence a *fee-grief* means a grief in which a person has the completest possible possession, which is entirely his own.

197. **No mind**, here again, as in l. 191, we have an ellipsis of 'there is.'

198. **shares some woe**, has some share of woe.

201. **despise**, here has the sense of feel despite, malice.

202. **possess them**, put them in possession of, acquaint them, a sense very frequent in Shakespeare, e.g. *K. J.* iv. 2. 41, "Some reasons of this double coronation I have *possess'd* you *with*."

205-7. **to relate ... you**. If I were to relate (or by relating) the way in which they died, I should add your death to that of those poor creatures slain like innocent deer; **quarry**, "a heap of slaughtered game ... Corrupted from the Old F. *corree*, *curee*, the intestines of a slain animal; the part which was given to the hounds" ... (*Skeat, Ety. Dict.*). In Shakespeare's tenderness towards the animal creation deer are very frequently instanced as emblems of timid innocence.

208. **ne'er pull ... brows**, i.e. in order to conceal the evidences of your grief.

209, 10. **the grief ... break**. Steevens compares Webster's *Vittoria Corombona*, "Those are the killing griefs that dare not speak." A somewhat similar thought occurs in Middleton's *Witch*, i. 1. 24, "That sorrow's dangerous can abide no counsel"; for *Whispers* without the prep. before the personal object, see Abb. § 210: *o'erfraught*, laden with grief heavier than it can safely bear.

212. **And I ... thence!** To think that I should have been destined to be away from home!

213. **I have said**. I have already said so, and my words are true.

214, 5. **Let us ... grief**. Let us in the revenge which we will take find medicines to cure this grief that threatens to be fatal.

216. **He has no children**. That Lady Macbeth had had children is stated in i. 7. 54, 5, though these were probably by her first husband. Whether she had borne any to Macbeth, of whose existence Macduff might have been ignorant, is uncertain, for the words, "Upon my head .. succeeding," iii. 1. 60-3, prove nothing either way. But in any case it seems to me that **He** refers to Macbeth, not to Malcolm, as some suppose. Unless the words were spoken half aside, they would be too contemptuous to apply to Malcolm. It is possible, applying the words to Macbeth, to explain them as meaning, 'if he had any children, the feelings of a father would have prevented him from slaying mine'; or possibly, 'he has no children on whom I could wreak a similar vengeance.'

218. **dam** is not as a rule applied to birds, but to beasts. It

is frequently used by Shakespeare of human mothers, in a contemptuous sense, though not so in *W. T.* iii. 2. 196, "Blemish'd his gracious *dam*." The word in itself contains nothing of vulgarity, being a mere variation or corruption of *dame*.

219. At one fell swoop, carrying on the metaphor in *hell-kite*, swoop and 'stoop' being used to describe the sudden descent of the hawk upon its quarry.

220. Dispute ... man. Fight with your grief as a man should do; do not give way to womanly complaints.

222, 3. I cannot ... me. I cannot in a moment forget that I once possessed such treasures as my wife and children; for instances of 'such' with relational words other than 'which,' see Abb. § 279.

224. And would not, and refused to, etc.

225. naught that I am, worthless creature that I am.

227. rest them now, give them peace in death.

228. the whetstone of your sword, so in *Cor.* iv. 5. 115, Aufidius calls Coriolanus, against whom he had fought so often, "The anvil of my sword."

229. Convert, turn; intransitive; cp. *M. A.* i. 1. 123, "Courtesy itself must convert to disdain."

230. play the woman, cp. *H. VIII.* iii. 2. 430, and for the converse, *Temp.* i. 1. 11, "Play the men."

231. heavens. As 'heaven' in the sing. is often used with a plural verb, it is possible that this is a case of the plural used with a singular verb. Some edd. read 'heaven'; others suppose that the plural here may be due to the word having been substituted for 'May God,' or 'Then God,' for fear of incurring the penalties provided by the Act of Parliament against profanity on the stage.

232. intermission, delay; anything sent between his purpose and its execution; cp. *M.* V. iii. 2. 201, "You loved, I loved; for intermission No more pertains to me, my lord, than you."

234, 5. if he 'scape ... too. That is, Macduff is so certain that Macbeth never will escape that he can afford to be reconciled with the idea of his being forgiven by heaven.

235. This tune goes manly, your words have a manly ring in them.

236. our power, our forces.

237. Our lack ... leave. The only thing that is now wanting, that we need to do, is to take our leave of the king.

239. Put on, it seems doubtful whether this means to instigate,



or to set to work their instruments, viz. men; in the former sense the expression is frequent in Shakespeare.

239, 40. **Receive ... day.** Take to yourself such comfort as is possible: the longest night at last gives way to the brightness of day.

# ACT. V. SCENE I.

1. **watched**, kept watch in order to see what she would do.

3. **walked**, i.e. in her sleep.

4. **went into the field.** Steevens here accuses Shakespeare of having forgotten that he had shut up Macbeth in Dunsinane, and surrounded him with besiegers. But Boswell points out that Ross had seen "the tyrant power afoot," and that the strength of his adversaries, and the revolt of his own troops, mentioned in v. 2. 18, might compel him to retreat into his castle.

5. **throw ... her**, hastily put on her dressing-gown; see note on ii. 2. 69.

9, 10. **A great ... watching!** That one should, while enjoying the good gifts of sleep (cp. ii. 2. 37-40), perform those operations which belong to waking, evidences a great disturbance in the natural system: for **watch**, in this sense, cp. *Hamlet*. iii. 2. 284, "For some must *watch*, while some must sleep." "In 'this slumbry agitation,'" says Bucknill, *The Mad Folk of Shakespeare*, p. 39, "'the benefit of sleep' cannot be received, as the Doctor thinks. It neither exerts its soothing effects on the mind, nor is it 'chief nourisher in life's feast' to the body."

11. **slumbry**, slumberous; for other instances of *-y* appended to nouns to form an adjective, see Abb. § 450.

11, 2. **actual performances**, acts, like walking, as opposed to talking. The Cl. Pr. Edd. compare *Oth.* iv. 2. 153, "Either in discourse of thought or actual deed."

13. **report after her**, repeat as she said them; **after**, according to; so *Temp.* ii. 2. 76, "he does not talk *after* the wisest," i.e. in the very wisest manner.

14. **to me, sc.** as to her physician, to whom all symptoms should be told for the patient's sake, and by whom everything will be kept secret: **meet**, fitting.

15, 6. **having no ... speech**, the attendant being afraid of having her words brought up against her.

17. **Lo you**, "Lo," says Skeat, "is generally considered as an equivalent to *look*; but the A. S. *la!* *lo!* and *locian*, to look, have nothing in common but the initial letter. The fact is, rather, that *la!* is a natural interjection, to call attention." Yet as the word was sometimes followed by an accusative, as in iii.

*H. VI. v. 2. 23*, "Lo, now my glory smear'd in blood and dust," it was probably regarded as equivalent to 'see,' 'behold.' *her very guise*, the very manner in which she is accustomed to appear when walking in her sleep.

18. *close*, not so much 'in concealment,' for in sleep-walking, as the attendant says just after, the sense of the eyes though they are open, is shut, but 'still,' so as not to waken her; so, in *T. N. ii. 5. 23*, "*close*, in the name of jesting," i.e. do not betray yourselves by any movement.

19. *How came she by*, how did she get hold of.

23. *sense*, *sc.* of perception.

29. *Yet here's a spot*. A spot still remains in spite of all my washing; Steevens quotes a similar passage from Webster's *Vittoria Corombona*, "here's a white hand. Can blood so soon be wash'd out?"

31. *to satisfy ... strongly*, so that in considering the case, with a view to treatment, I may have evidence corroborative of my recollections.

33. *Hell is murky!* Steevens supposes that she is repeating words which she fancies spoken by Macbeth, and in reply rebukes him for his cowardice. But her speech is merely the utterance of disjointed thoughts upon the murder, the manner of its execution, and its consequences.

35. *when none ... account*, seeing that we as sovereigns cannot be called to account for our deeds as subjects can.

40. *will these hands ... clean?* She here again in imagination goes through the process of washing her hands.

41. *with this starting*, a recollection of the banquet scene; cp. *iii. 4. 63*, "O, these flaws and *starts*."

42. *Go to*, here an exclamation of reproach and horror; sometimes of encouragement.

49. *sorely charged*, laden with a grievous burden.

50, 51. *for the dignity ... body*: for all the pomp and dignity which she as queen enjoys; the whole body is antithetical to *bosom*.

53. *Pray God it be*, *sc.* well.

54, 6. *yet I have known ... beds*. Bucknill, *The Mad Folk of Shakespeare*, p. 38, remarks, "Whether the deep melancholy of remorse often tends to exhibit itself in somnambulism, is a fact which may on scientific grounds be doubted."

59. *on's*, of his.

60. *Even so?* Are things so bad as that? The Doctor had not hitherto guessed at the *extent* of crime in which Lady Macbeth was involved.

61. **knocking at the gate**, recalling the knocking in the Porter's Scene.

67. **unnatural troubles**, i.e. in the minds of those who have committed the unnatural deeds. **infected**, sc. with crime.

71. **annoyance**, of injuring herself, of committing suicide. 'Annoy' and 'annoyance' were in Shakespeare's day used in the sense of 'injure' and 'injury,' while at present they signify little more than 'vex' and 'vexation'; for the verb, cp. *J. C.* i. 3. 22, "I met a lion who glared upon me, and went surly by without *annoying* me"; and Marlowe, *Edward II.* iv. 3. 18, "But can my air of life continue long when all my senses are *annoyed* with stench?" for the subs., *K. J.* v. 2. 150, "And like an eagle o'er his airy towers To souse *annoyance* that comes near his nest." The word 'annoy' is derived from the Lat. phrase *in odio*; *est mihi in odio*, it is hateful to me; hence Span. *enoyo*, *enojo*, anger, offence, injury; Prov. *ennui*, *enoi*.

73. **mated**, confounded, subdued; a word now used chiefly at chess in the expression 'check-mate,' 'check' being an interjection calling attention to the king being in danger, and 'check-mate' an interjection meaning that the king is dead. Indian students will be familiar with the Persian phrase, *Shah mat*.

## SCENE II.

1. **power**, forces; as in iv. 3. 185.

3. **Reverages**, each having a different cause for revenge; though the word is often used by Shakespeare in the plural without any such idea: **dear**, which concern them so nearly, heartfelt; a sense frequent in Shakespeare.

4, 5. **Would to ... man**. Theobald explains the **mortified man** as "the man who had abandoned himself to Despair, who had no Spirit or Resolution left." Steevens as "an Ascetic." Neither of these explanations seems satisfactory, for whatever meaning be given to the **bleeding** and the **grim alarm**, there is nothing in such causes that would excite either the despairing man or the ascetic to action or feelings of the kind. The Cl. Pr. Edd. acutely conjecture that **mortified** here means the dead man literally, and that the word **bleeding** may have been suggested by the well-known superstition that the corpse of a murdered man bled afresh in the presence of the murderer. Two passages which they quote from Shakespeare, *H. V.* i. 1. 26, *J. C.* ii. 1. 134, in a great measure support this explanation, and in one from Erasmus, "Christ was *mortified* and killed indeed as touchynge to his fleshe; but was quickened in the spirite," the literal meaning is clear. But to the words the **bleeding** and

the grim alarm I would give a meaning totally different to that generally accepted. I believe that **bleeding** is here not an adjective qualifying **alarm**, but a verbal noun, and that **the bleeding** and **the grim alarm** means the well-known, notorious bleeding, and the well-known, notorious alarm, shown by that bleeding, with which the corpse is affected by the presence of the murderer. **Grim** in this way has an appropriateness which is entirely lost if **mortified** is explained as by Theobald and Steevens, and the idea of a **bleeding alarm**, which is extraordinary even if **bleeding** be an equivalent to 'bloody,' would be got rid of. For **the**, as denoting notoriety, see Abb. § 92.

10. **unrough, unbearded**; cp. *K. J.* v. 2. 133, "This *unhair'd* sauciness and boyish troops"; and Milton, *Comus*, l. 290, "As smooth as Hebe's their unrazor'd lips."

11. **Protest ... manhood**, by their appearance proclaim their early manhood; cp. "my near't of life," iii. 1. 118, above.

13. **lesser hate him**, do not hate him so bitterly; **lesser**, adv. as in *T. C.* i. 1. 28, "Patience herself ... does *lesser* blench at surffrance than I do"; and as an adj. very frequently.

14. **It, sc. his behaviour**.

15, 6. **He cannot ... rule**. The limits of orderly behaviour are too straight for an undertaking frantic as his to submit to; for **buckle in**, cp. *T. C.* ii. 2. 30, "And *buckle in* a waist most fathomless With spans and inches so diminutive As fears and reasons"; also Falstaff's jest ii. *H. IV.* i. 2. 58. For **cause**, cp. *K. J.* iii. 4. 12, "Such *temperate* order in so fierce a *cause*." The Cl. Pr. Edd. comparing ii. *H. IV.* iii. 1. 38-41, explain **distemper'd cause** as "the disorganized party, the disordered body over which he rules. Instead of being like 'a well-girt man,' *εὐζωγος ἀνὴρ*, full of vigour, his state is like one in dropsy."

17. **sticking on his hands**, clinging to his hands, like the blood spots that Lady Macbeth was unable to wash off.

18. **Now minutely ... faith-breach**; the revolts against his power which occur every minute, reproach him for his own breach of faith towards Duncan; **minutely**, not again used by Shakespeare, nor elsewhere except as an adv. meaning 'in a minute way.'

19, 20. **Those ... love**; those still subject to him obey him through fear, not through any feeling of love.

23. **pester'd**, constantly troubled; through Fr. from Lat. *pastorium*, a clog for horses at pasture. We now use the word of constant and trifling vexations: to **recoil**, for recoiling.

27. **the medicine**, the physician, *sc.* Malcolm; as in *A. W.* ii. 1. 75, *W. T.* iv. 4. 598. The Cl. Pr. Edd. incline, on account of the next line, to take the word in its modern sense; to me that line

seems to make it certain that physician is meant. Malcolm, the physician, with his army prepares the purge that is to be given to the sickly weal, and their blood is to be mixed in the purge to make it more operative; if **medicine** is used in the modern sense, it becomes synonymous with **purge**; **weal**, the welfare of the state.

30. To **dew**, to freshen, as dew freshens flowers: **sovereign**, "two ideas are suggested by the use of this epithet, royal or supreme, and powerfully remedial, the latter continuing the metaphor of lines 27-29. For the latter cp. *Cor.* ii. 1. 127, "The most *sovereign* prescription in Galen" (Cl. Pr. Edd.).

## SCENE III.

1. **them**, *sc.* the Thanes.

3. **taint**, become infected; cp. *T. N.* iii. 4. 145, "Lest the device take air and *taint*"; the transitive verb is more common in this figurative sense, *e.g.* *M. M.* iv. 4. 5, *T. N.* iii. 1. 75.

5. **All mortal consequences**, everything which will happen to men: **me**, probably the dative.

8. **the English epicures**. Steevens says that Shakespeare took this from Holinshed: "The Scottish people before had no knowledge nor understanding of fine fare or riotous surfeit; yet after they had once tasted the sweet poisoned bait thereof, etc.—those superfluities which came into the realm of Scotland with the *Englishmen*," etc. But the charge was commonly made by the people of one country against those of another.

9. **I sway by**, in accordance with which my actions are governed; another interpretation is 'by which I bear rule'; but this seems less in keeping with the next line.

10. **sag**, droop, bedepressed; "a word," says Furness, "of everyday use in America among mechanics and engineers," and so in England among the same class, though of recent familiarity, and perhaps brought back from America.

11. **loon**, a worthless fellow; spelt *lown* in *Oth.* ii. 3. 95, the former spelling according to the Cl. Pr. Edd. corresponding to the Scottish and Northern pronunciation, the latter to the Southern.

12. **goose look**, alluding not so much to their proverbial stupidity, as to their more usual colour, white.

14. **thy fear**, *sc.* as seen in your face.

15. **lily-liver'd**, cowardly; the liver being looked upon as the seat of courage, among other feelings, and a white, *i.e.* bloodless, liver indicating want of spirit; cp. ii. *H. IV.* iv. 3. 113, "The second property of your excellent sherris is, the warming of the blood; which, before cold and settled, *left the liver white and pale*,

which is the badge of pusillanimity and cowardice": **patch**, fool; probably a nickname from the patched, parti-coloured dresses worn by the professional fools; cp. *M. N. D.* iv. 1. 237, "Man is but a *patched* fool."

16. **linen cheeks**, white as linen; cp. ii. *H. IV.* v. 2. 14, where Doll Tearsheet calls the beadle "thou *paper-faced* villain"; and *H. V.* ii. 2. 74, "Their cheeks are *paper*."

17. **Are counsellors to fear**, not, I think, as Warburton explains it, "infect others who see them with cowardice," but are confidants of fear, parties to, and in the confidence of fear; cp. *Cymb.* iii. 2. 59, "Love's *counsellor* should fill the bores of hearing," where the meaning is 'one who is a confidant in, and gives counsel regarding, love'; **why-face**, whose face is as white as whey, the watery part of milk separated from the curd.

20. **push**, the assault made upon him; cp. *T. C.* ii. 2. 137, "To stand the *push* and enmity of those This quarrel would excite"; and *J. C.* v. 2. 5.

21. **will chair ... now**. The first and second folios here give 'cheere'; the third and fourth 'cheer': 'dis-eate,' is the reading of the first folio, 'disease' of the rest. **chair** is a suggestion of Bishop Percy's, **disseat**, of Capell's; and both are adopted by many editors. Against **chair** three principal objections are urged: (1) that the word is not elsewhere used by Shakespeare as a verb; (2) that it would mean to place in a chair, not to keep in a chair, the sense required here; (3) that, according to the pronunciation of Shakespeare's day, 'cheere' could not have been a phonetic spelling of **chair**. To the first objection it may be answered that this play abounds in words not elsewhere used in Shakespeare, that he frequently has the substantive in the sense of 'throne,' that in Huloet, 1552, we have "*chaired* or stalled," *cathedratus*; to the second that the word **ever** gives the required idea of permanence; to the third, that the spelling of the first folio is too eccentric for any certainty one way or other. Against **disseat** it has been urged that Shakespeare does not elsewhere use the word. It occurs, however, in the *Two Noble Kinsmen*, by Shakespeare and Fletcher, and in a scene that is undoubtedly Shakespeare's (v. 4. 72), where, as here, the word is spelt with the hyphen, though not with the single *s*. Furness reads "will *cheer* me ever or *dis-ease* me now." He has shown by numerous examples that the transitive verb 'disease,' the logical antithesis to 'cheer,' was in common use in Elizabethan literature for 'trouble,' 'annoy,' 'perplex.' But in none of his examples does the word bear the strong sense which would be required here; and further, **push** seems a most unlikely word to couple with 'cheer.'

22. **my way of life**, Johnson proposed 'May' for **way**, and

Henley in support quoted *R. II.* iii. 4. 48, 9, "He that hath suffered this disorder'd spring Hath now himself met with the fall of leaf."

23. **sear**, dry, withered; as leaves become in autumn.

26. **look**, expect.

27. **mouth-honour**, lip-service.

28. **poor**, in the matter of courage: **deny**, refuse; as in iii. 4. 128.

29. **Seyton**. French, *Shakespeareana Genealogica*, p. 296, points out that the Setons of Touch were, and still are, hereditary armour-bearers to the kings of Scotland, and that there is therefore a peculiar fitness in the choice of this name.

35. **skirr**, scour; used intransitively in *H. V.* iv. 7. 64, "we will come to them And make them *skirr* away."

38. **thick-coming**, thronging one upon another in such quick succession as to perplex and bewilder.

40. **thou** in Shakespeare's time was "the pronoun of (1) affection towards friends, (2) good-humoured superiority to servants, and (3) contempt or anger to strangers. It had, however, already fallen somewhat into disuse, and, being regarded as archaic, was naturally adopted (4) in the higher poetic style and in the language of solemn prayer" (Abb. § 231). See also § 235.

42. **written ... brain**, troubles which are written so indelibly in the brain; cp. *Sonn.* cxxii. 1, 2, "Thy gifts, thy tables, are within my brain Full character'd with lasting memory."

43. **oblivious**, causing oblivion; as in i. 3. 84, "the insane root," for the root that causes insanity.

44. **Cleanse ... stuff**. Various alterations have been proposed for *stuff'd* and for **stuff**, as 'clogg'd,' 'fraught,' 'press'd' for the former, and 'load,' 'freight,' 'grief' for the latter; but such repetitions are frequent in Shakespeare.

48. **staff**, explained by some as 'lance,' by others as 'the general's baton.'

49. **send out**, Delius says, "The sentence is not completed, and there should be no full stop after it. Macbeth is thinking of his previous command, 'Send out more horses'" (l. 35).

50. **Come, sir, dispatch**, said to his armourer.

52. **pristine health**, such as she formerly enjoyed.

53, 4. **I would ... again**, I would applaud you so loudly that my words should actually give back an echo, resounding my applause. Possibly there is an allusion to the personality of Echo, an Oread who was changed by Juno into what we now call an echo.

54. Pull't off, again to his armourer ; it, some part of his armour.

55. *senna*, spelt 'cyme' in the first folio, 'caeny' in the second and third; the first spelling no doubt being, as Dyce points out, a misprint for 'cynne,' i.e. 'sene' the older spelling of *senna*.

57, 8. *your royal ... something*. The preparations which your highness is making to meet the enemy causes us to inquire and so to learn something as to his movements. *Bring ... me, sc.* that part of his armour which he had just taken off.

59. *bane*, destruction, ruin.

61. *clear* repeats or enforces *away*, = clear away.

#### SCENE IV.

2. *That ... safe*, when we shall be able to live quietly at home without the fear of being murdered in our rooms as Duncan was ; for *that*, see Abb. § 284.

4. *him*, for himself.

5. *shadow*, and so prevent them from being clearly seen.

6, 7. *and make ... us*, and cause the spies who may be sent out to reconnoitre to report of our forces as being more numerous than they really are ; *discovery*, abstract for concrete ; cp. *Lear*, v. 1. 53.

8. *no other but*, nothing except that ; for instances of *other* used as a singular pronoun, see Abb. § 12.

10. *setting down*, we should now say '*sitting down*' ; cp. *Tim.* v. 3. 9, "Before proud Athens he's *set* down by now" ; a '*siege*' is lit. a sitting down before a place in order to take it.

11, 2. *For where ... revolt*, for in every case in which an opportunity could be taken, both high and low have deserted him ; I have adopted Walker's conjecture *ta'en* for '*given*' in the former of these lines, the word '*given*' being probably caught up by the compositor from the latter line, with the result of making nonsense ; for *more and less*, cp. i. *H. IV.* iv. 3. 68, ii. *H. IV.* i. 1. 209.

13, 4. *And none ... too*. Cp. above, v. 2. 18-20.

14, 5. *Let our ... event*, let us await the actual event to show us how far our conjectures are just, i.e. correct. *just censures* is equivalent to 'the justice, i.e. correctness, of our opinions.'

15, 6. *put ... soldiership*, as armour ; cp. *K. J.* v. 1. 53, "*put* on the dauntless spirit of resolution. Away and glisten like the god of war When he intendeth to become the field."



18. **What we ... owe.** What we can claim to possess, and what acknowledge to have lost; how our account stands, what is to be set down on the creditor, and what on the debtor, side.

19. **Thoughts ... relate,** the hopes which speculative thoughts give utterance to are not to be trusted.

20. **But certain ... arbitrate.** But it must be by blows that matters shall be brought to a decisive issue. The Cl. Pr. Edd. point out that in other passages in Shakespeare it is the *quarrel*, not the *issue*, that is to be arbitrated, as in *K. J.* i. 1. 38, "Which (*sc.* the quarrel) the manage of two kingdoms must *With* fearful, bloody *issue* arbitrate."

21. **which, *sc.* the arbitration, decision:** **advance the war,** let our forces set forward.

## SCENE V.

5. **forced, strengthened;** cp. 'reinforced.'

6. **dareful,** not shrinking behind walls, as we are obliged to do now that so many have deserted us.

8. **the cry of women, *sc.* of the attendants of Lady Macbeth,** shrieking at the news of her death.

10. **my senses, *i.e.* when my senses:** for *cool'd*, which seems too weak a word here, 'quail'd' and 'coil'd,' *i.e.* recoiled, have been suggested.

11. **a night-shriek,** Delius supposes that Macbeth is thinking of Duncan's murder, after which he said, "every noise appals me": fell of hair, scalp of the head, with the hair on it.

12. **dismal treatise,** a story, for instance, of ghosts; for *treatise*=tale, discourse, cp. *M. A.* i. 1. 317, "But lest my liking might too sudden seem, I would have salved it with a longer *treatise*": rouse, intransitive.

13. **As life were in't,** as it would do if it had life: **I have ... horrors,** "with must here be joined not to full but *supp'd*" (Cl. Pr. Edd.).

15. **once, ever: start, startle.**

16. **dead.** A writer in the *Edin. Rev.* for July, 1840, remarks, "It is one of the finest thoughts in the whole drama, that Lady Macbeth should die before her husband; for not only does this exhibit him in a new light, equally interesting morally and psychologically, but it prepares a gradual softening of the horror of the catastrophe. Macbeth, left alone, resumes much of that connexion with humanity which he had so long abandoned; his thoughtfulness becomes pathetic,—his sickness of

heart awakens sympathy; and when at last he dies the death of a soldier, the stern satisfaction with which we contemplate the act of justice that destroys him is unalloyed by feelings of personal wrath or hatred. His fall is a sacrifice, not a butchery."

17. *She should ... hereafter.* Not 'ought to' have died, but 'must,' 'was bound to,' have died; the radical meaning of 'shall' and its past tense, 'should.'

18. *There would ... word.* Sooner or later the time would have come for such an announcement. For a word, meaning more than a single word, Steevens compares *R. II. i. 2. 152*, "The hopeless word of 'never to return.'"

19. *To-morrow ... to-morrow*; i.e. each succeeding day; hence the singular verb.

20. *in this petty pace*, of one dreary day following another dreary day.

22, 3. *And all ... death.* And each day that has gone by has escorted poor, miserable mortals to the dust of the grave. Steevens points out that 'the dust of death' is an expression used in the twenty-second Psalm, and that *dusty death* alludes to the expression 'dust to dust' in the Burial Service; and to the sentence pronounced against Adam (*Gen. iii. 19*), "Dust thou art, and unto dust thou shalt return."

25. *struts and frets*, walks about with the pompous fussiness of an actor on the stage. Cp. *T. C. i. 3. 153*, "And like a *strutting* player, whose conceit Lies in his hamstring"; and for life, with the world as its stage, *A. Y. L. ii. 7. 139-166*.

26. *it is a tale*, in *K. J. iii. 4. 108, 9*, the disappointed Lewis compares life to "a twice-told tale Vexing the dull ear of a drowsy man."

29. *Thou comest ... quickly.* Said with impatience, 'you have not come here to gape and stare, but to bring news.'

30. *Gracious my lord*, see Abb. § 13.

31. *I should ... saw*, the emphasis seems to be upon *I say*; I ought to report that which *I say* I saw (for I can hardly believe my own words), but do not, etc.

33. *As I ... watch*, as I stood keeping my watch.

34. *methought*, on the abundance of impersonal verbs in Elizabethan English, see Abb. § 297.

37. *this three mile*, this space of three miles; cp. *M. A. ii. 3. 17*, "ten mile"; *Temp. i. 2. 53*, "twelve year"; *i. 3. 296*, 'fathom five'; *Ham. iii. 2. 298*, a 'thousand pound.'

40. **ding thee**, shrivel you up; the earlier use of the verb in this sense is intransitive, and is "applied to the drawing together or shrinking and shrivelling up of animal or vegetable tissues, when they lose their juices under the influence of heat, cold, hunger, thirst, disease, age" (Murray, *Eng. Dict.*): **sooth**, truth, true.

41. **dost for me as much**, treat me in the same way.

42. **pull in**, rein in, like an over-eager horse; M. Mason quotes Fletcher's *Sea Voyage*, iii. l. p. 328, ed. Dyce, "all my spirits, As if they heard my passing-bell go for me, *Pull in their powers*, and give me up to destiny."

44. **like truth**, in terms that bear the likeness of truth.

47. **avouches**, declares; see note on iii. l. 119.

49. **gin**, the original word from which 'begin' is formed; see note on i. 2. 25: **awearry**, of-weary, i.e. tired out; for instances of adverbs formed by the prefix *a-* to adjectives, representing the A. S. intensive 'of,' see Abb. § 24.

50. **And wish ... undone**, and wish that the whole order of the world were thrown into utter confusion; cp. "my single *state of man*," i. 3. 140.

51. **wrack**, i.q. wreck, ruin.

52. **harness**, armour; as frequently in Shakespeare; now, except in poetry, used only of the trappings of horses.

#### SCENE VI.

1. **leavy**, leafy; into which form many modern edd. alter the word, but in *M. A.* ii. 3. 75, we have it rhyming with 'heavy.'

2. **And show ... are**, and appear as you really are.

4. **battle**, battalion; as often in Shakespeare, and still more often for the whole army drawn up in battle-array.

6. **order**, "plan of battle" (Schmidt); cp. *H. V.* iii. 2. 70, "to whom the *order* of this siege is given."

10. **harbingers**, see note on i. 4. 45.

#### SCENE VII.

1. **a stake**, as a bear was tied to a stake in bear-baiting, a pastime very common long after Shakespeare's day; cp. ii. *H. VI.* v. l. 144, "Call hither to the *stake* my two brave bears."

2. **must fight the course**, cp. *Lear*, iii. 7. 54, "I am tied to the stake and I must stand the *course*"; Steevens compares

Brome, *The Antipodes*, 1638, "Also you shall see two ten-dog courses at the great bear," i.e. two attacks, each made by ten dogs: What's he, who can he be; less definite than *who*.

4. **young Siward**, "His name was really Osbeorn; but his cousin Siward was slain in the same battle" (Moberley).

7. **Than any is**, than any name which is; for instances of the omission of the relative, see Abb § 244.

11. **I'll prove ... speak'st**, I will prove that what you say is false.

12. **swords**, Daniel, comparing *H. V.* iii. 2. 33, "a' breaks words and keeps whole weapons," suggests 'words,' i.e. threats.

14. **the noise**, sc. of the alarums indicating where Macbeth was likely to be.

15. **and with no stroke**, and without any blow.

17. **kerns**, contemptuously applied to the English troops; see note on i. 2. 13.

18. **staves, lances; thou**, i.e. must meet me, the sentence being left incomplete: either, here a monosyllable in scansion; see note on i. 3. 111.

20. **undeeded**, without having done any deed, i.e. of slaughter: **should'st be**, ought to be, to judge from the hot fighting there.

21. 2. **By this ... bruted**, the presence of some very important person seems announced by the din there; **bruted**, Fr. *bruit*, noise.

24. **gently rendered**, yielded without opposition.

27. **almost ... yours**, almost declares itself to be yours.

29. **That strike beside us**, that fight on our side, see l. 25, above: others explain "deliberately miss us."

#### SCENE VIII.

1. **Why ... fool**, why should I imitate those Romans who were foolish enough to run upon their own swords? alluding probably to Cato or to Brutus. Steevens refers to Brutus' speech in *J. C.* v. 1. 101, "I did blame Cato for the death Which he did give himself."

2. **whiles ... them**, so long as I see foes still living, my sword can be better used in killing them than in killing myself; for **whiles**, see note on ii. 1. 60.

4. **Of all men else**, a confusion of constructions between 'of all men I have avoided thee,' and 'all men else I would rather have met than thee'; see Abb. § 409.

5. **charged**, loaded.

8. **Than ... out**, than words can paint you; see note on iv. 3. 192.

9. **intrenchant**, the active form for the passive, that cannot be cut; for the idea cp. *Hamlet* iv. 1. 44, "the *woundless* air"; *Temp.* iii. 3. 61-4, "the elements Of whom your swords are temper'd, may as well Wound the loud winds, or with bemock'd-at stabs Kill the still-closing waters."

12. **charmed**. "In the days of chivalry, the champion's arms being ceremoniously blessed, each took an oath that he used no *charmed* weapons. Macbeth according to the law of arms, or perhaps only in allusion to this custom, tells Macduff of the security he had in the prediction of the spirit" (Upton): **must not**, is destined not to, etc.

13. **Despair**, not elsewhere used transitively by Shakespeare. Perhaps a Latinism, as Abb. suggests, § 200.

14. **And let ... served**, and let that attendant spirit which you have ever obeyed tell you, etc.; here the spirit of insatiable ambition. A reference to the belief that mortals were accompanied through life by two angels, one good and one evil.

16. **Untimely**, before the proper time for his birth had come; adverb.

18. **For it ... man**. For it has effectually beaten down all my courage; for my **better ... man**, i.e. the better part of my manhood, cp. *A. C.* iv. 6. 39, "my latter part of life," i.e. the latter part of my life.

19, 20. **And be ... sense**; and may these juggling fiends, that equivocate with us by using words in a double sense, be never more believed by any one. To 'palter' is to dodge, shift, shuffle; and, according to Skeat, appears to be formed from the Scand. word *palter*, rags, refuse, a diminutive of which is found in the adjective 'paltry.'

22. **to our hope**, as regards what we hoped. Walker would end the line here, making the next line to read, "I will not fight with thee. *Macd.* Then yield thee coward," with an emphasis on 'thee.'

24. **the gaze**, an object for men to stare at with wonder.

25. **our rarer monsters**, such as those spoken of in the *Tempest*, i. 2. 28-32, "Were I in England now ... and had but this fish painted, not a holiday fool there, but would give me a piece of silver: there would this monster make a man." Delius points out that in *A. C.* iv. 12. 36, Antony threatens Cleopatra in a similar manner.

26. **Painted upon a pole**, i.e. "on cloth suspended on a pole" (Malone): for *underwrit*, see Abb. § 343.

29. **baited**, with curses, as bears are baited with dogs.

32. **Yet I ... last**; yet I will make my last venture in combat.

34. **him**, altered to 'he' by Pope, whom some editors follow. Abbott (§ 208) thinks that perhaps 'let,' or some such word was implied.

35. **miss**, do not see here.

36. **go off**, die, as in iii. 1. 104, "take off" means kill: **by these** I see, by the great number that are present with us.

39. **paid ... debt**, died as a soldier should die.

40. **only ... but**, for the redundancy here, see Abb. § 130.

41. **prowess**, pronounced here as a monosyllable. Walker compares Greene, *Alphonsus*, iii. "Whose *prowess* alone has been the only cause"; and *Hudibras*, i. 1. 873, "Which we must manage at a rate Of *prowess* and courage desperate," where the word is contracted in the same way.

42. **In the ... fought**, "the post from which he did not flinch" (Cl. Pr. Edd.): others explain **station** as attitude, comparing *Hamlet*, iii. 4. 58, *A. C.* iii. 3. 32.

44. **cause of sorrow**, his death.

47. **God's soldier be he ! i.e.** I cheerfully acquiesce in his death, resigning him to God.

48. **hairs**, Abbott here sees a pun on 'heirs,' but surely at such a moment the father would not be represented as punning.

50. **And so ... knoll'd**, i.e. there is no need to give way to further lamentation.

52. **parted well**, died nobly; cp. *H. V.* ii. 3. 12, "a' *parted* even just between twelve and one, even at the turning o' the tide": **paid his score**, gave as good as he got.

54. **stands**, according to Holinshed, *Hist. of Scotland*, his head was set upon a pole and brought to Malcolm.

56. **pearl**, if the reading is right, must be taken collectively, as the Cl. Pr. Edd. point out. Rowe substituted 'peers.'

57. **That speak ... minds**, that think the good wishes which I express in words.

58. **whose voices ... mine**, whom I call upon to shout with me, "Hail," etc.

59. **Hail ... Scotland**, Steevens, for the sake of the metre, reads, "Hail, King of Scotland! *All*. King of Scotland, hail!"

60. **expense** has been objected to, and various emendations suggested, but there seems no need of alteration; the word is used as a cognate accusative.

61, 2. **Before ... you**. Before we ascertain what gratitude we owe to each of you, and fully pay our debt.

63. **be earls**, Holinshed, *Hist. of Scotland*, writes, "Manie of them that were before *thanes*, were at this time made *earles*, as Fife, Menteth, Athol," etc.

65. **Which would ... time**, which ought to be done without delay.

66. **our ... abroad**, our friends in exile abroad.

67. **watchful tyranny**, tyranny constantly employing spies; for **watchful**, in a sinister sense, cp. *K. J.* iii. 3. 52, "Then, in despite of brooded *watchful* day."

68. **Producing forth**, dragging out of concealment in order to punish them.

70. **by self ... hands**, by self-violence.

71. **Took ... life**, we should now say 'took her life'; see i. 7. 20: and **what ... else**, whatever other needful thing there is.

72. **by the ... Grace**, cp. *T. G.* iii. 1. 146, "The greatest Grace (i.e. God) lending *grace*."

73. **in measure**, in the proper degree; generally used in a limiting sense.

75. **Scone**, see note on ii. 4. 31.

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## Q

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Rapt, i. 3. 57.  
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## Y

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